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Aesthetica Preprint, 96 (December 2012) – http://www.unipa.it/~estetica/_home.html

Eстетica e morfologia: Un progetto di ricerca, a cura di Luigi Russo

The International Centre for the Study of Aesthetics is among the partners in a research project entitled "Beyond Art," sponsored by the Italian university research council (Prin 2009) and coordinated by Luigi Russo. This project includes the research group Morphology that investigates the conceptual history and theoretic topicality of the issue of form from a perspective involving aesthetics, biology, perception theory, the science of art, and literary theory. The present volume collects the research results that were presented at two international seminars that took place in 2012 in Palermo and Milan, advancing a conceptual map of the most significant research concerns. The volume opens with essays that address the shift from the eighteenth-century to the modern life-sciences debate. Moving through Kant and the age of Goethe, that shift laid the modern foundations of aesthetics with regard to the theorization of the relations between form and deformation, beauty and ethics, metamorphosis, evolution, and development (Maddalena Mazzocut-Mis's "Classifying Monsters: Isidore Geoffroy Saint-Hilaire and Teratologic Taxonomy," Claudio Rozzoni's "He, the Monster? The Deformation of the Self in Rameau's Nephew," Michele Bertolini's "Monsters and Social Deformations in Balzac's Works: the Sarrasine Case," Pietro Conte's "A Question of Surface: From Anatomic Venuses to the Moulages between Aesthetics and Biology," and Serena Feloj's "Ethics of the Formless: Imagination, the Sublime, and Morality in Kant's Aesthetic").

The volume closes with contemporary perspectives focusing on artistic debates and on a rethinking of the methodological foundations of morphologic discourse (Emanuele Crescimanno's "Shared Responsibility: Artist and Audience between Relational Art and Street Art," Elisabetta Di Stefano's "Creativity and Transgenic Art," Salvatore Tedesco's "Constraints and Experience: Morphologic Methodology between Aesthetics and Evo-Devo").

Aesthetica Preprint, 97 (April 2013) – http://www.unipa.it/~estetica/_home.html

Emanuele Crescimanno, *Dall'analogico al digitale: Fotografia, esperienza e progresso tecnologico*

Emanuele Crescimanno: From the Analogue to the Digital: Photography, Experience, and Technological Progress

Experience mediated by technological means seems to be the sole and privileged experiential modality possible nowadays. Such state of affairs results from a process that has characterized the entire 20th century and that in recent years has become even more marked. This process has been accompanied by a growing sense of the progressive dehumanization of the experiencing subject, who is crushed by the ever increasing importance acquired by technological means. The present volume by Emanuele Crescimanno (emanuele.crescimanno@unipa.it) focuses on this technological turn, starting from the assumption that it implies a rethinking of the human being, of her/his nature and experiential modalities. Drawing from Arnold Gehlen's philosophic anthropology and from the contemporary debate on the nature and future of technology, the volume focuses on experience and on the way in which it determines human beings, making their potentialities manifest and shaping their life projects. The analysis foregrounds the existence of continuities between human beings and technological means, continuities that overcome the sterile opposition between nature and culture, thereby obviating the risk of technological dehumanization. Within this framework, photography seems to offer valuable general insights, especially in relation to the shift from the analogue to the digital. Photographic images were the first specifically technological images

whose production was believed to be independent from human intention and more determined by the technical means that produced them, an understanding that establishes a direct relationship between photographs and the reality they portray. The fiduciary relationship between photography and reality still represents one of the prejudices that even today have not been removed completely, particularly because of the new centrality of photography that results from the digital turn and the omnipresence of technological means in our everyday life. The present study shows how technology plays a crucial role in the definition and the modalities of experience: the shift from the analogue to the digital places once again at the center of attention the subject who produces the images, her/his ethics and personal worldview, thereby moving beyond catastrophic predictions of the technology-induced dehumanization of the subject.

Aesthetica Preprint, 98 (August 2013) – http://www.unipa.it/~estetica/_home.html

Immanuel Kant, *Riflessioni sul Gusto*

The immense corpus of the so-called Reflexionen, i.e., the personal notes that Kant wrote throughout his life, represents an extremely interesting "intellectual journal" to reconstruct the evolution of his thought and complement the information available in his published works. The present anthology edited by Oscar Meo (oscar.meo@teletu.it) collects the notes related to aesthetics included in volume XV (entitled Reflexionen zur Anthropologie) of Kant's *gesammelte Schriften*. The anthology offers insight into Kant's intense meditation on the topic, showing the various stages of the slow process that enabled him to complete the definitive "transcendental" version of the third Critique and demonstrating the very close relationship between the material included in Kant's notes (which would be incorporated in *Anthropologie in pragmatischer Hinsicht*) and the university courses in anthropology that he taught while he was writing them. Reading the notes, which vary greatly in length and philosophical importance, documents also Kant's "private" work-style and his constant attention to contemporary debates.

Since the aesthetic concern that emerges more consistently is that of taste, which Kant always interpreted as a social and communitarian faculty closely connected with the themes of choice and play, it seemed appropriate to entitle the anthology *Reflections on Taste*. However, the volume foregrounds also other important concerns, including the various attempts to classify the arts and define the concept of genius, as well as the early references to themes that will appear in the third Critique, such as the tripartite distinction "agreeable - beautiful - good" and the specific aesthetic function of cognitive faculties. The Introduction to the present volume provides the broader historical, theoretical, and philosophical outlines to approach the text, while the textual notes address briefly specific textual issues.

Aisthesis, 6, 2 (2013) – <http://www.fupress.net/index.php/aisthesis/index>

Aesthetics and Evolutionism: Requirements, Perspectives, Issues

Lorenzo Bartalesi, Mariagrazia Portera, *Foreword*

Evolutionary Aesthetics emerges today as a young and lively field of studies whose main aim is to rethink the traditional questions of philosophical Aesthetics in the light of biological theories, in particular in the light of Darwin's evolutionary theory by means of natural selection. The aim of this issue is to introduce Evolutionary Aesthetics into the Italian philosophical debate. Contributions collected cover almost entirely the lively, multifaceted spectrum of the discipline: 1) the high-debated question of the adaptive value of aesthetic sense, artistic practices and art fruition (Stephen Davies, Zach Norwood, Joseph Carroll); 2) the evolutionary explanation of human sexual preferences and production of artefacts (Hannes Rusch & Eckart Voland); 3) the possibility for a Darwinian non-reductionist definition of art as a culturally differentiated behavior (Kathryn Coe; Nancy E. Aiken; Roberta Dreoni); 4) a comparative analysis of aesthetic experience from a cognitive viewpoint (Gianluca Consoli) and from a morphological one (Salvatore Tedesco); 5) the influence of Darwinian perspective beyond the English boundaries, with particular reference to the Italian scientific community in the Nineteenth century (Elena Canadelli) and to the tradition of Gestaltpsychologie (Michele Gardini); 6) a naturalistic approach to aesthetic experience and medial experience (Antonino Pennisi & Francesco Parisi).

Alessandro Minelli, *Origini, specie e individui di fronte al divenire dei processi biologici*

Because of the steady involvement of organisms in evolutionary dynamics, of the frequent occurrence of uniparental reproduction and of the diverse outcome of hybridisation events, the species category does not easily apply to a sizeable part of the living world. Problematic is also often the use of the category of

the individual, especially in the case of polyembryony, and the distinction between metamorphosis of the individual and metagenesis (alternation of generations) is also often uncertain. More generally, fixing origins is commonly arbitrary, in respect to phylogeny ('origin' of species) and ontogeny ('origin' of individual) alike.

Mauro Mandrioli, *Not by Our Genes Alone*

Recent discoveries in life sciences evidenced that changes in the composition of the microbiome and epigenetics represent two essential mechanisms at the basis of the biological evolution, since both allow a rapid change of the phenotype in response to both environmental and internal stimuli. Surprisingly, in the age of genomics we are discovering that each organism (and its evolution) cannot be explained by genes alone. The microbiome and the epigenetic machinery are frequently described as completely separate mechanisms, but actually symbionts may act as epigenetic sources of heritable variation so that genomes, epigenomes and microbiomes are not independent traits, but a tripartite driver of the biological evolution of all organisms.

Giorgio Manzi, Fabio Di Vincenzo, *Light Has Been Thrown (on Human Origins): a Brief History of Palaeoanthropology, with Notes on the "Punctuated" Origin of Homo Sapiens*

"Light will be thrown on the origin of man and his history": this was the single line that Charles Darwin devoted to human evolution in the *Origin of Species* (1859). At present, there is a number of extinct species, which we understand to be related to human evolution, demonstrating that the Darwin's prediction was correct: light has been thrown, indeed. Moreover, the science of human origin (or palaeoanthropology) appears to be able to shed much light not only on the natural history of humankind, but also on mechanisms and patterns of "evolution" as a general phenomenon. This is of special interest when we focus on data and hypotheses concerning the origin of our own species, *Homo sapiens*.

Fabio Martini, *Prima e al di là dell'arte: origine dei segni e delle figurazioni nell'arte paleolitica*

Figurative experience, as a codified system of images, emerges in Europe about 40.000 years ago. Together with the development of a figurative system, *Homo sapiens* acquired his modern cognitive architecture: an entirely articulated language, as well-developed as our current phonological system is, and others cognitive capacities such as basic drawing skills, self-consciousness and group cohesiveness. "Making sign", as a complex nonverbal symbolism, is a crucial stage in human evolution: a stage of complex symbolism by means of a non-verbal language. Its value is both eidetic, when it aims at producing metaphoric and shared images, and individual, when it is involved in individual performances, that do not imply spectators.

Nancy Aiken, *Aesthetics and Evolution*

Starting from the assumption that art, being a pervasive human behaviour across time and space, must have an evolutionary adaptive purpose, the Author claims in this paper that art making has evolved as a behaviour that serves to bind individuals together into cooperative groups. In more detail, the Author demonstrates here the adaptive value of art behaviour by showing how art can evoke fear and how it can evoke pleasure.

Stephen Davies, *The Evolutionary Value of an Aesthetic Sense*

The aesthetic sense we inherited from our successful ancestors drew them toward conditions that made for survival and reproductive success and repelled them away from conditions that impacted negatively on longevity and fertility. But for them, as for us, those desirable outcomes were incidental and uncalculated. Their search was for the beautiful and sublime. Aesthetic behaviours are apparent in our forerunner species about 400,000 years ago. They sometimes made symmetrical hand axes that were then not used. We can take an aesthetic interest in more or less anything, but the aesthetic responses that are rooted in our biology include those to landscapes and environments, to non-human animals, and to the appearance and behaviour of our fellow humans.

Joseph Carroll, Dutton, Davies, and *Imaginative Virtual Worlds: The Current State of Evolutionary Aesthetics*

This paper is a commentary comparing the evolutionary perspectives of Denis Dutton's *The Art Instinct* (2009) and Stephen Davies's *The Artful Species* (2012). Their topics thus necessarily overlap, but their books have different purposes and a different feel. Davies's book is an academic exercise. He has no real arguments or claims of his own. Dutton wishes to demonstrate that evolutionary psychology can provide a satisfying naturalistic explanation of aesthetic experience. Neither Davies nor Dutton fully succeeds in his ambition. Davies extends his scepticism well beyond a sensible account of the state of current knowledge about human evolution, and Dutton fails to recognize underlying theoretical differences in his main sources of theoretical inspiration. The limitations in these two works do not define the boundaries of current knowledge in evolutionary aesthetics. The most advanced and adequate concept in the evolutionary humanities is the idea that humans evolved the capacity to create imaginative virtual worlds and use those worlds to guide human behaviour. Both books being considered in this essay approach the idea of imaginative virtual worlds and almost grasp it. Before taking up that topic, the paper shall discuss

two subsidiary issues: Dutton's effort to incorporate sexual selection, and Davies's sceptical negations about all evolutionary knowledge.

Roberta Dreon, *What is Evolutionary Aesthetics for?*

What is evolutionary aesthetics for? This paper investigates whether and in what way it may be useful to develop a conception of artistic practices as culturally differentiated behaviours in response to our vital needs, without resorting to a reductionist and substantial conception of human nature. Through an approach based on cultural naturalism, the suggested inquiry is also meant to verify whether in the debate on the evolutionary origins of the arts there are conceptual tools and theses which can help understand the present state of the arts and aesthetic consumption. Recognizing the historical, geographical and social conditioning that affects the traditional aesthetic stance and the conception of art as an autonomous sphere does not exclude the possibility of investigating the roles the arts play in human interactions with the world, the deep-seated anthropological needs they stem from, and the variety of ways in which they express these needs. In this light it seems more fruitful to conceive of the arts in terms of artyfing behaviours than to search for a more universal definition of art. The paper further suggests that the notion of "making special" – understood by Ellen Dissanayake as a shared anthropological attitude – makes it possible to recover those emotional and social dimensions in which artistic practices have their roots and which they in turn contribute to sustaining, arguing that a more critical evaluation is required of the structural ambivalence of these dimensions and of their consequences on artistic dynamics.

Hannes Rusch, Eckart Voland, *Evolutionary Aesthetics: an Introduction to Key Concepts and Current Issues*

In this article we try to give a philosophically reflected introductory overview of the current theoretical developments in the field of evolutionary aesthetics. Our aim is not completeness. Rather, we try to depict some of the central assumptions and explanatory tools frequently used in evolutionary accounts of human aesthetical preferences and address a number of currently debated, open research questions.

Zachary P. Norwood, *A Survey of Artistic Value: From Analytic Philosophy to Neurobiology*

Analytic philosophers have disputed the nature of "artistic value" for over six decades, bringing much needed clarity and rigor to a subject discussed with fashionable obscurity in other disciplines. This essay frames debates between analytic philosophers on artistic value and suggests new directions for future research. In particular, the problem of "intrinsic value" is considered, that is, whether a work's value derives from its experienced properties, as a work of art, or from cultural trends outside the work's properties. It is argued that neurobiological research helps resolve perceived differences between a work's intrinsic and extrinsic values. A work can be both rewarding and punishing on its own, "intrinsic" merit—as a percipient, real thing in the world evoking predictable kinds of emotion—and with respect to ever shifting, "extrinsic" cultural norms.

Kathryn Coe, *Can Science Lead Us to a Definition of Art?*

For approximately two thousand years, human thinkers have been attempting to define a behaviour, referred to as art, that humans have been practicing for tens of thousands of years. Defining this term has proved to be so difficult that Munro (1949: 5) to claim that the arts "are too intangible and changing to be defined or classified." In this paper a 12-property cluster theory proposed by Denis Dutton is critically evaluated not in light of how well it fits with current thinking in aesthetics, but in light of its scientific strength and its usefulness for examining art across cultures.

Gianluca Consoli, *Arte e percezione. Alla ricerca della zona di evoluzione prossimale*

The evolutionary and comparative perspective represents a persuasive view to naturalize aesthetics – however, only if we avoid one of the most common prejudice. Precisely, the preliminary reduction of the aesthetic experience to the mere sensory perception. The paper falsifies this reductive framework reconstructing the zone of proximal evolution concerning the aesthetic and artistic dimension. In particular, we take as reference point the mind of the chimpanzee, at the same time unable to make art and limited to inescapable sensory and perceptual constrains.

Elena Canadelli, *Man and Animal. The Evolutionary Aesthetics of Tito Vignoli (1824-1914)*

The essay focuses on the Italian evolutionist Tito Vignoli, whose work is the result of a fruitful contamination between philosophy, history of religion, linguistics, ethnography, anthropology, psychology, zoology and physiology. His most regarded book, *Mito e scienza* (1879), and some of his minor writings deal with the theory of myth, art and aesthetics in the new framework of Darwin's ideas.

Michele Gardini, *Evoluzionismo e gestaltismo. La psicologia della forma e il problema della genesi*

This article carries out a critique of the abstract and disembodied character owned by the structures of the Psychology of Form. The Psychology of Form ignores and removes the genesis of forms, thus remaining trapped in the "dialectic of enlightenment" as described by Adorno and Horkheimer. Through

the critical contribution of the works of Piaget and Eibl-Eibesfeldt, is brought to light that history of the relations between the individual and the environment which the Gestaltpsychologie finds only in his final static result.

Antonino Pennisi, Francesco Parisi, *Corpo, tecnologia, ambiente. Nuove tendenze naturalistiche dell'esperienza estetica*

In this article we propose to overlap aesthetic experience with medial experience, starting from the assumption that every aesthetic experience is always a medial experience. Adopting a naturalistic approach, in which we explain what we mean with the term naturalization, we suggest a partial review of the issue. First, we state that human natural language is a kind of technology, made possible by certain physical, cognitive and social features; this sort of biological technology must be considered as an underlying condition for aesthetic experience. Secondly, we suggest the importance of social relationships among various species, demonstrating the role played by this relationships in natural selection: a new perspective will emerge. Thirdly, we explain in more detail why aesthetic experience can be likened to medial experience; in doing so, we offer an epistemological comparison between evolutionary theory and Marshall McLuhan's approach to media studies. Resulting comparison will offer an original definition of aesthetic experience which rises through the interaction engaged by our natural technologies interacting prosthetically with environment.

Salvatore Tedesco, *Analogia e omologia: la questione della filogenesi delle emozioni*

im of this paper is to outline a new evolutionary interpretation of aesthetic emotions, in the light of the most recent developments in Evolutionary Biology, in particular the so-called "Extended Synthesis of Evolution" (Pigliucci-Müller 2010). Focussing on the biological concept of homology, the Author argues that, in order to effectively understand role and evolutionary value of aesthetic emotions, it should be asked not "what aesthetic emotions are for?", rather "what kind of constraints and homologies influence the specific "shape" of human aesthetic emotions?". In a few words, we should move from a functionalist approach to human aesthetic emotions towards a morphological one.

Chiasmi, 15 (2013) – <http://filosofia.dipafilo.unimi.it/~chiasmi/>

Jakub Capek, Ondřej Svec, *Introduzione*

Renaud Barbaras, *L'autonomie de l'apparaître*

Pierre Rodrigo, *Après la phénoménologie ? Ontologie de la chair et métaphysique du mouvement chez Merleau-Ponty et Patočka*

James Mensch, *The Intertwining As A Form Of Our Motion Of Existence*

Eliška Luhanová, *La non-présence présente : structure de l'expérience chez Merleau-Ponty et Patočka*

Dragoş Duicu, *Merleau-Ponty et Patočka face aux deux apories aristotéliennes du temps*

Emre San, *la totalité comme promesse. recherches sur les limites de l'intentionnalité chez Merleau-Ponty et Patočka*

Karel Novotný, *liberté et incarnation. esquisse des conditions de l'existence humaine selon Jjan Patočka*

Anna Petronella Foultier, *Merleau-Ponty's Encounter With Saussure's Linguistics: Misreading, Reinterpretation Or Prolongation?*

Beata Stawarska, *Uncanny Errors, Productive Contresens. Merleau-Ponty's Phenomenological Appropriation Of Ferdinand De Saussure's General Linguistics*

Emmanuel Alloa, *The Diacritical Nature Of Meaning: Merleau-Ponty With Saussure*

Richard Kearney, *écrire la chair : l'expression diacritique chez Merleau-Ponty*

Donald Beith, *Merleau-Ponty And The Institution Of Animate Form: The Generative Origins Of Animal Perception And Movement*

Christiane Bailey, *le partage du monde : Husserl et la constitution des animaux comme « autres moi »*

Simone Gustafsson, *"The Animal Is Like A Quiet Force": Emergence And Negativity In Agamben And Merleau-Ponty*

Ted Toadvine, *Le temps des voix animales*

Annabelle Dufourcq, *La philosophie politique de Merleau-Ponty au-delà du concept de crise. L'engagement entre vertige chronique et action symbolique*

Elena Tavani, *il mondo e la sua ombra: estetica e ontologia in Hannah Arendt e Merleau-Ponty*

Tano Posteraro, *Painting As Stylized Vision: The Movement Of Invisibility In "Eye And Mind"*

David Peña-Guzmán, *Pathetic Normativity: Canguilhem And Merleau-Ponty's Philosophy Of Norms*

Nicolas Dittmar, *Simondon et Deleuze : l'intensité de l'être*

Marco Spina, *La rencontre avec autrui. Distance, regard et silence dans la pensée de Maurice Merleau-Ponty*

Peter Warnek, *The Experience Of Freedom At The Limits Of Reflection In Merleau-Ponty's Phenomenology*

De Musica, 17 (2013) – <http://riviste.unimi.it/index.php/demusica/>

Mario Notaristefano, *Luciano Berio – Sequenza I*

La Sequenza per flauto Sequenza I (1958) di Luciano Berio è probabilmente il brano più celebre di tutta la cosiddetta Gazzelloni Musik, nonché una delle opere più importanti per flauto solo del XX secolo. Venne pubblicata nel 1958 utilizzando di una notazione innovativa, la notazione proporzionale. Nel 1992 Berio la ripubblicò in notazione tradizionale. La comparazione delle due versioni ci permetterà di interrogarci sul valore di quest'opera in quanto opera aperta.

Jacopo Leone Bolis, *La rivoluzione percussiva di John Cage*

Il presente articolo indaga l'evoluzione del linguaggio compositivo di John Cage soffermandosi in particolare sul profondo legame estetico e espressivo che il compositore statunitense ebbe con gli strumenti a percussione. Tale particolare legame, riscontrabile fin dalle primissime attività compositive di Cage, fornisce una interessante chiave di lettura per comprendere il pensiero filosofico alla base dell'agire musicale del celebre e proteiforme compositore e 'inventore di genio' statunitense.

Jacopo Leone Bolis, *La voce minimale*

Il presente articolo analizza l'utilizzo dell'elemento vocale all'interno delle logiche compositive e estetiche del minimalismo musicale statunitense attraverso lo studio di alcune composizioni a firma di Steve Reich (*It's gonna rain, Come Out*), Philip Glass (*Einstein on the beach - Knee play 5*) e Terry Riley (*Church of Anthrax, Descending Moonshine Dervishes, Atlantis Nath*).

Mirio Cosottini, *Improvvisazione e non linearità. Riflessioni su "Oscillazioni"*

Il rapporto fra non linearità e improvvisazione musicale grazie all'analisi e allo studio della partitura di un brano musicale che contiene segni musicali in notazione standard e grafica. Se l'uso della notazione musicale tradizionale veicola contenuti musicali fondamentalmente lineari, il segno grafico consente di aprire il campo all'improvvisazione e all'esecuzione di contenuti musicali non lineari.

Engramma, 108 (luglio/agosto 2013) – <http://www.gramma.it>

Sleeping Beauty. Biancaneve, la Bella addormentata e le altre

Fabrizio Lollini, *I nani così sterminatamente piangenti. Biancaneve, Disney, i compianti padani del Quattrocento*

Elena Pirazzoli, *Schneewittchenwerk. Appunti per una riflessione su Biancaneve e la cultura del XIX secolo*

Tullio Masoni, *Una traccia del mito, forse. Bella Addormentata di Marco Bellocchio*
Antonella Sbrilli, *O come Olympia. Recensione della mostra Manet. Ritorno a Venezia*
Oliviero Ponte di Pino, *"Blocco cognitivo", paranoia nazionale e nuovo teatro del grottesco*
Andrea Porcheddu, *Intervista con Stefano Ricci, a proposito di Grimmless*

Engramma, 109 (settembre 2013) – <http://www.gramma.it>

Mito e rappresentazioni

Ludovico Rebaudo, *The Underworld Painter and the Corinthian adventures of Medea. An interpretation of the crater in Munich*
Simona Garipoli, *Neottolema o Diomede? Sul giovane imberbe al fianco di Odisseo nell'ambasciata a Lemno*
Giovanni Cerri, *Gestualità nelle Baccanti di Euripide*
Maria Grazia Ciani, *Sul tradurre il greco. Appunti per Medea di Euripide (Inda, Siracusa 2009)*
Claudio Franzoni, *Il braccio della morte, le Pathosformeln del dolore. Una lettura di: Maria Luisa Catoni, Carlo Ginzburg, Luca Giuliani, Salvatore Settis, Tre figure. Achille, Meleagro, Cristo (Milano 2013)*
Gianfranco Bettin, Giovanni Dell'Olivio, *Kociss. Passione e morte dell'ultimo bandito veneziano. Presentazione del volume di Roberto Bianchin e dello spettacolo teatrale*

Engramma, 110 (ottobre 2013) – <http://www.gramma.it>

Per una archeologia della visione

Monica Centanni, *Sul metodo: per una archeologia della visione*
Alberto Ferlenga, *Imparare dalle rovine*
Mario Torelli, *Il tempio, la festa, il passato. Immagine e storia degli edifici templari greci*
Aldo Aymonino, *Aree tutelate e territorio interstiziale*
Roberta Bartolone, *Dai siti archeologici al paesaggio attraverso l'architettura*

Engramma, 111 (novembre 2013) – <http://www.gramma.it>

Arte in guerra

Myriam Pilutti Namer, *Spolia a Venezia nell'Ottocento. Appunti sui Cavalli e il Leone di San Marco*
Isabella Collavizza, *"Fra poco vedremo i nostri Cavalli [...] tornare a Venezia". Note di cronaca sul rientro della quadriga marciata*
Elisa Bastianello, *La partenza e il ritorno dei Cavalli (Venezia/Parigi/Venezia, 1797-1815). Una galleria iconografica*
Emma Filipponi, *Venezia e l'urbanistica napoleonica: confisca e riuso degli edifici ecclesiastici tra il 1805 e il 1807*

Elisa Bastianello, *Il Palazzo Reale di Venezia (1806-1813), con una Appendice con le relazioni degli architetti*

Marcella De Paoli, *Il Museo della Biblioteca di San Marco nella tempesta: Venezia 1797 - Parigi 1815*

Alessandra Pedersoli, a cura di, *Storie di un Martirio. Intervista a Lionello Puppi sulle vicende del restauro e della non restituzione del Martirio di San Lorenzo di Tiziano*

Tomaso Montanari, *Le pietre e il popolo. Fenomenologia della prostituzione del patrimonio storico e artistico della nazione italiana*

Engramma, 112 (dicembre 2013) – <http://www.engramma.it>

Astri, ninfe, amori nel Rinascimento

Sara Agnoletto, *La Pallade con lancia da giostra: autorappresentazione simbolica da Giuliano a Lorenzo di Pierfrancesco de' Medici*

Sara Agnoletto, *Cimone e Efigenia, ovvero l'Amore fonte di civiltà. Il tema della base 14 del fondale della Calunnia di Botticelli: studio di due riquadri a confronto*

Antonello Fabio Caterino, *La medaglia di Sperandio de' Savelli per Tito Vespasiano Strozzi e la tomba di Protesilao*

Giorgio Reolon, *I costumi degli antichi romani negli Habiti di Cesare Vecellio*

Antonella Sbrilli, *Nessun giorno senza un passo. I disegni di Cecilia Capuana per 'Gradiva' di Jensen*

Martina Ballarin, Caterina Gottardi, Luca Pilot, Paolo Vernier, *Il rilievo laser scanner del Salone dei Mesi di Palazzo Schifanoia a Ferrara*

Fata Morgana, 20 (2013) – <http://fatamorgana.unical.it/FATA.htm>

Cinema

Francesco Casetti, *La questione del dispositivo*

Roberto De Gaetano, *Un sentimento scettico del mondo*

Massimo Donà, *Cinema e menzogna. Cos'è il cinema?*

Ruggero Eugeni, *Il cinema, la stanchezza del ricordo*

Vittorio Gallese e Michele Guerra, *Film, corpo, cervello: prospettive naturalistiche per la teoria del film*

Paolo Jedlowski, *Per favore, riavvolgi*

Annette Kuhn, *La memoria del cinema e il suo futuro*

Antonio Somaini, «L'oggetto attualmente più importante dell'estetica». Benjamin, il cinema e il «Medium della percezione»

Salvatore Tedesco, *L'arte di Orfeo, l'arte di Euridice*

Gianni Amelio, *Ladri di biciclette*

Marco Bellocchio, *L'Atalante*

Bernardo Bertolucci, *Il piacere*

Julio Bressane, *Ecce Film*

Pedro Costa, *Luci della città*
Atom Egoyan, *Questa è la mia vita*
Victor Erice, *Nanuk l'eschimese, Giglio infranto*
Abel Ferrara, *Ultimo tango a Parigi*
Alexey German Jr., *La dolce vita*
Yervant Gianikian & Angela Ricci Lucchi, *Au hazard Balthazar*
Amos Gitai, *Tzili*
Werner Herzog, *Follie d'inverno*
Otar Ioseliani, *L'Atalante*
Ermanno Olmi, *Paisà*
Franco Maresco, *L'uomo che uccise Liberty Valance*
Mario Martone, *La luna*
Amir Naderi, *I racconti della luna pallida d'agosto*
Edgar Reitz, *L'albero degli zoccoli*
Volker Schlöndorff, *Vivere*
Jean-Marie Straub, *Il monello*
Tsukamoto Shin'ya, *Seishun no Satetsu*
Paul Vecchiali, *Cronaca familiare*

Fata Morgana, 21 (2013) – <http://fatamorgana.unical.it/FATA.htm>

Reale

Alessia Cervini e Daniele Dottorini, a cura di, *L'inganno della realtà. Conversazione con Walter Siti*
Enrico Menduni, *Declinazioni del reale in ambito televisivo*
Marco Bertozzi, *Espropri di realtà*
Christian Uva, *L'immagine tra calco e calcolo*
Simone Arcagni, *Strategie di realismo digitale*
Marco Grosoli, *Il compimento dell'oggetto fotografico nel tempo*
Denis Brotto, *La visione del reale. John Berger e la costruzione dell'immagine*
Franco Marineo, *Tratto da una storia vera*
Jerome P. Schaefer, *Dai ready-made ai film in divenire*
Patrizia Fantozzi, *Real Eye Say Shun: una sciarama*
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 Rosamaria Salvatore, *Naufraghi privi di zattera: il reale nel cinema di Buñuel*
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 Alessio Scarlato, *Kinoglaz: la realtà della rivoluzione*
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 Luca Cinquemani, *The Third Memory: stati della finzione nell'arte di Pierre Huyghe*
 Claudia Barolo, *Le armonie di Werckmeister: la lotta della "meraviglia" contro il Reale*
 Katia Trifirò, *Due amici. Il cinema de-reale di Scimone e Sframeli*
 Francesco Parisi, *Andrzej Dragan: immagini di un nuovo scenario mediale*
 Marina Pellanda, *Il cinema e l'accesso al vero: Bella addormentata*
 Francesco Ceraolo, *Prima del reale: Io e te di Bertolucci*

Itinera, 6 (2013) – <http://riviste.unimi.it/index.php/itinera/index>

Paulo Filipe Monteiro, *Il re si diverte e muore: un itinerario dal grottesco all'assurdo*

This essay first discusses Victor Hugo's defence of grotesque, his defence of Shakespeare, his achievements in *Le roi s'amuse*, and also the limitations due to his prophetic style. Piave and Verdi go further in *Il Rigoletto*, especially in the dramatic polyphony of opposite voices and points of view. Finally, we follow the creation of new kings, from Jarry's *Ubu* to Ionesco's *Le roi se meurt*: the absurd dimension which the romanticists had felt but had refused to surrender to is in the absurd and in most post-dramatic theatre a double impossibility of giving sense to the world and language to tragedy.

Valentina Garavaglia, *La tinta di Robert Wilson per il Macbeth verdiano*

There is a significant difference between Shakespeare's plays and Verdi's melodramas: the complex modern-bourgeois *Weltanschauung* of Verdi's works, whose central personage is always dialectically engaged with other social figures and is characterized by the force of impetuous passion. Robert Wilson's staging of *Macbeth* accurately interprets the sense of the grotesque that inspired Verdi, resonating with the particular blend (*gestalt*) of words, music and sets intended by the Maestro of Busseto and ably appropriated by the Texan director, who coherently presents the score and the theme of passion objectively, distancing it from the character who experiences pathos on stage, produced by an internal conflict of an ethical-social nature.

Gabriele Scaramuzza, *Il brutto e il grottesco tra Macbeth e Luisa Miller*

In Rosenkranz's definition, the grotesque is a particular kind of ugly. In the 20th Century it gain thus its own dignity and we can say that the grotesque is the form of survival for the ugly in our age (also the kitch inherits some aspects). It has moments of disfigurement and vulgarity; it is restless, variegated, it undermines classical categories: it appeals to the comic and the tragic, but it also desecrates them. Annie Ubersfeld's between a "grotesque du rire" and a "grotesque de l'angoisse" is very useful to get the grotesque in Verdi, where the anguish grotesque prevails. I have searched to trace the presence of the ugly and the grotesque primarily in *Macbeth*, *I Masnadieri*, *Luisa Miller*. Rosenkranz states that the ugly, and the grotesque that is part of it, find their emancipation in art, by running from the comic; on the contrary, Verdi makes the comic an element that is functional to the grotesque and the horrible, and to the "scenic truth" that is communicated through them.

Ilaria Bonomi, *Il tragico, il comico e il grottesco nella lingua di alcune opere verdiane*

In this contribution I report the linguistic reflections of the categories of the ugly and the grotesque in some Verdi's libretti. Respect to the ugly, I concentrate my analysis on Solera's libretti, particularly on Lombardi, in the first phase of Verdi's composition process. Respect to the grotesque, the admixture between tragic and comic find its most convincing expression in the synergy between words and music in: *Rigoletto*, *La forza del destino* di Piave, *Ballo in maschera* di Somma. Here the stylistic variation among different characters seems good dashed and well conducted by Verdi and the two librettists. Il trovatore, on the contrary, is few diversified in linguistic registers and in contrasts and it is characterized by a strongly elevated linguistic.

Michele Bertolini, *Economie del grottesco nell'opera letteraria di Balzac: Le cousin Pons*

The essay focuses on relations between grotesque and melodrama in Balzac's literary works. Unlike Victor Hugo, the grotesque takes up a specific function in the narrative and dramatic economy of Balzac's novels. *Le cousin Pons* for example shows indeed the dialectical connection between melodrama and grotesque and the role of the reader, engaged in a critical task with reference to the characters, the structure and the emotional and moral values of the novel.

Nélio Conceição, *The childhood photographs of Benjamin and Kafka: from sacrifice to gesture in the World Theatre*

Marie Rebecchi, *Fautes, ombres, reflets et montages. Les surimpressions entre Nouvelle Vision et Surréalisme*

Shadows and reflections, which often mistakenly appear in the photographs, as superimposition – that technique consisting in impressing many times a sensitive surface over and over or in the overlap of two or more negative during development –, may be included within the framework of the transfiguration process of the error and the rediscovery of the artistic and expressive potential of the photographic medium that strongly concerned the 1920's avant-garde.

Maria Villela-Petit, *Au nom du singulier le défi de Benjamin Fondane à Husserl*

When he met the Russian philosopher Lev Shestov in Paris in 1927, the Romanian-born French poet Benjamin Fondane (1898-1944) had already written an essay on him a few years earlier. Their deep affinities ensured that they became friends, and in his conversations with Shestov Fondane discovered his own identity as a thinker. Both opposed what they saw as the imperialistic domination of Reason over European "philosophy" and theology, despite the resistance of some major figures. Both acknowledged Husserl as a great philosopher, probably the most important of his time, but they accused him, too, of placing Reason above life and above faith in God as the free Creator of the world. Even if we cannot endorse all these criticisms, they are worthy of attention as pointing to a different way of appreciating Husserl and his philosophy. Husserl is indeed much more complex than his first disciples could imagine. As a matter of fact, it is only nowadays, thanks to the University of Leuven's ongoing publication of Husserl's manuscript papers in the Husserliana series, that the full richness of his thought is coming into view. Fondane's approach to Husserl is that of poet, who is also a thinker. Whereas philosophers intend to move in the realm the universal, the creative writer is able to analyse and paint the singular life, the destiny, of the characters he chooses tell stories about, and so is closer to the individual, the singular person. Fondane can thus be seen as calling Husserl to elude the domination of universal Reason by espousing more closely the texture of individual life.

Stéphane Caruana, *Larry Kramer ou les limites de la provocation au temps de la lutte antisida*

The controversial picture of gay sexual promiscuity developed in *Faggots*, and the radical political positions portrayed in *The Normal Heart* during the AIDS epidemic have helped to build the reputation of Larry Kramer. However, in the same time, they seem to have made his discourse ineffective. Through the study of those two pieces, we are going to question the use of provocation in Larry Kramer's work and its effects.

Luca Mori, *Il "ridere" come rottura nelle cornici di senso: esplorazione filosofica a partire da un chiasma platonico*

The chiasmic nexus between Socrates' irony and its ridiculousness in the eyes of Thrasymachus permits to reformulate the importance of laughter as an ambiguity-laden philosophical subject. Taking into account the functions attributed to laughter by many authors – particularly Plato, Bergson, Kant, and Plessner – this paper investigates the relationship among laughter, approval, and displeasure, suggesting that the ambiguity of laughter comes out from a temporary breakdown either in the consolidated frames of meaning, or in the attempts to suggest new ones.

Andrea Guardo, *Che cosa è soprannaturale?*

The paper discusses Woody Allen's 1982 movie *A Midsummer's Night Sex Comedy* and focuses on the dialectic between the characters of Andrew (Woody Allen) and Leopold (José Ferrer) and, in particular, on their different attitudes towards the notion of supernatural. I argue that in order to make sense of this

dialectic we must embrace a somewhat Wittgensteinian view of what it is to say that something is supernatural.

Alessandra Palidda, "Lettre sur Omphale" di Friedrich Melchior Von Grimm

Mattia Giannone, *Estetica del dettaglio filmico*

The cinematographic detail is a relevant aesthetical component. It can be neither isolated nor explained by the foreground scenery. It is necessary to consider the specific aspects of cinematic details within a wider framework, which includes both incidental and transversal components. The paper shows how filmography directors like Jean-Pierre Jeunet and Wes Anderson clarify a new perspective on this topic.

Riccardo Silva, *Joseph Priestley e Immanuel Kant: un confronto sui temi della libertà e dell'anima*

The paper focuses on the issues of freedom and soul of the human being in relation to the thinking of Joseph Priestley, scientist and philosopher, exponent of English empiricism and materialism schools of the second half of '700. Recalling the considerations that Immanuel Kant proposed within the first two Critiques, the analysis illustrates both the similarities and the differences that emerge from the comparison between the two philosophical perspectives.

Matteo Meneghini, *La mimesi della regressione alla prova dell'ordine simbolico: una pratica artistica regressiva*

The mimesis of regression is an artistic strategy that challenges the symbolic order. This challenge has some controversial points, since on the one hand the symbolic order proves to be extremely resistant as it manages to integrate the mimesis of regression in its structure, on the other hand the mimesis of regression itself seems to facilitate its integration by repeating the representation of the object without politicizing it. In the first section of this paper I analyse some of the most representative works based on the mimesis of regression; in the second section, I examine the controversial points in the relationship between the mimesis of regression and the symbolic order, aiming to demonstrate that the mimesis of regression loses its challenge, since it emerges to confirm the symbolic order.

Lebenswelt. Aesthetics and philosophy of experience, 3 (2013) –
<http://riviste.unimi.it/index.php/Lebenswelt>

Silvana Borutti, *Somiglianze immateriali*

Starting from ancient philosophy, I define the notion of mousiké as polymorphic and polysemic artistic form, which unifies at different levels different forms of expressivity. This notion allows me to speak about translation, symbolical transformations and poetic power. In this essay I analyze the relationship between music, painting and poetry as creative symbolical universes which bring into light an 'immaterial likeness'.

Richard Shusterman, *Etica ed estetica: somaestetica e l'arte di vivere*

Ethics and aesthetics tend to be sharply distinguished and frequently opposed as rival realms of value. The apparent conflict between them is disconcerting for artists and theorists who seek to combine aesthetic values and ethical aims in their work. My article strives to ease this theoretical tension in two ways. First, through a genealogical analysis of the complexity of our concepts of ethics and aesthetics, I argue that, in some of their historical conceptions, they display considerable convergence. Here I appeal both to classical Western and Asian theories of ethics and aesthetics. Second, I show how these notions converge in the pragmatist, somaesthetic notion of an embodied art of living.

Christoph Jamme, «L'araldo del nuovo Dio». La rimitizzazione di Hölderlin nel circolo di George e le sue conseguenze heideggeriane

The article deals with the reception of Hölderlin in the George-circle, especially the editorial and scientific work of Norbert von Hellingrath. At the end the consequences of this approach until our days are discussed especially with Martin Heidegger.

Andrea Guardo, *Due osservazioni sulla metafisica della prescienza*

The paper discusses two problems concerning the metaphysics of foreknowledge. In the first section I focus on an argument that purports to show that there is no such a thing. In the second one I discuss the relation between the foreknowledge of our own behaviour, or 'autoforeknowledge', and what we may call 'the phenomenology of freedom'. As for the first issue, I employ David Lewis' discussion of the Grandfather Paradox to argue that the argument in question overlooks a key feature of the semantics of 'can'. As for the second issue, I develop some remarks by Paul Horwich to show that, contrary

appearances notwithstanding, autoknowledge is not necessarily incompatible with the phenomenology of freedom.

Luca Mori, *Da Platone a Hollywood: due problemi della fiction*

The argument of fiction with respect to spectators' illusion is very vast. This paper outlines the interconnection between two particular issues of this immense area of study, which pertain to two paradoxical effects of fiction: (1) the spectator's cognitive and emotional illusion induced either by theatrical or by cinematographic representation and (2) the more unclear and long-run effects of such representations on everyday life. Plato's myth of the cave, and some of Husserl's ideas about "artistic illusion" awakened through the stage performance, will help in delineating some philosophical aspects of the problem

Jean-Paul Thibaud, *Dare il tono ai territori*

How are we to conceptualize the changes in contemporary cities on the basis of their ambiances? What about the sensory production of urban territories? What happens when our aim is no longer just to design space but also to install an atmosphere? This paper proposes a hypothesis: we are currently witnessing the 'setting of ambiance' in urban spaces. Several ambiance operating modes are identified in order to implement this argument. How are we to conceptualize the changes cities on the basis of their ambiances? What about the sensory production of urban territories? What happens when our aim is no longer just to design space but also to install an atmosphere? This paper proposes a hypothesis: we are currently witnessing the 'setting of ambiance' in urban spaces. Several ambiance operating modes are identifying in order to implement this argument.

Mireille Losco-Lena, *Une leçon clinique à la Salpêtrière, 1887: trois conceptions de la mise en scène théâtrale*

Our premise is that the method of teaching at the bedside at the Salpêtrière hospital – about hysteric disease – at the end of the nineteenth century and all the various conceptions of staging and direction in theatre at the same period partake of the same cultural juncture, characterized by a circulation – transfers through contact, shifts and superpositions – of different experiences in the act of looking. This paper examines three of such experiences, which were particularly common in theatres in Paris at the turn of the twentieth century: the clinical experience of looking, developed by André Antoine at the Théâtre-Libre; the haptic experience found in spectacular shows, with the Grand Guignol as one of its prime examples, and the hypnotic experience in the staging of symbolist theatre.

C. Rozzoni, with M. Puchner, D. Kornhaber, L. Cull, T. Stern, M. Harries, a cura di, *Forum on Martin Puchner, "The drama of ideas"*

Serena Feloj, *Introduction to the Focus on disgust*

Maddalena Mazzocut-Mis, *Il disgusto nel secolo dei Lumi*

In this essay I try to answer two different questions: 'how can we define disgust?' and 'which kind of relationship is there between taste and disgust?'. In order to give a definition of the notion of disgust I analyze the works of different modern philosophers of the 18th century. In the first part of my writing I support the idea that disgust is strictly connected to the sense of smell. Taking into account this consideration and the idea that aesthetic feeling is never a mere pleasure of sense, I then make a distinction between feeling and emotion. This distinction allows me to say that disgust is always an emotion, and it is never connected to a judgment of taste. Within the experience of disgust, the distance and the disinterest that aesthetics requires are nullified: both in reality and in works of art disgust can never be mixed with pleasure. On this basis, I analyze the connection between disgust and hunger, as discussed by Diderot and Lessing, sympathy and animals. Ultimately, I can state that disgust can never be mixed with pleasure, and it can never find a place in the judgment of taste. Disgust isn't opposed to beauty, but it marks its limits.

Serena Feloj, *Is there a negative judgment of taste? Disgust as the real ugliness in Kant's aesthetic*

Starting from the recent debate on the role of ugly in Kant's aesthetics and according to Paul Guyer and Reinhard Brandt, in this essay I state that in Kantian perspective any negative judgment of taste can exist. The ugly is in fact always reduced to the beauty and the principle of purposiveness doesn't allow any pure negative aesthetic judgment. The disgust, on the contrary, seems to be the real opposite of the beauty, the irreducible ugly. In this writing I demonstrate that, with its presence, the disgust ensures the bounds of the Kantian aesthetics against the contra-purposiveness.

Carolyn Korsmeyer, *Gut appreciation: possibilities for aesthetic disgust*

Although the arousal of disgust is now widely acknowledged to be an appropriate response to certain works of art, controversy remains regarding whether to consider this emotion an actual zone of appreciative enjoyment. This paper presents several solutions to the so-called paradox of aversion and

argues for a brand of aesthetic disgust that produces an experience that can be savored despite its difficult and unpleasant qualities.

Marco Tedeschini, *On the good life of disgust. L'ésthetique du stercoraire and the postmodern society*

Starting from a debate which took place at the beginning of the twenty-first century between Jean Clair and Arthur C. Danto, we will focus on the link between art and disgust, because we wish to show what art is now 'doing' with disgust. Our hypothesis is that art is part of the general process of self-reshaping that is underway in today's capitalist societies. Therefore, by commenting Aurel Kolnai's phenomenological analysis of disgust, we will gain the tools to try to show how disgust could be a crucial factor in the above process. Finally, we will recall the work of artists such as Pasolini, Nebreda, and McCarthy, in order to suggest how art could use disgust and have an actual political effect by orienting that process. All this is possible, because disgust has to do with the good life.

Winfried Menninghaus, *Psychoanalyse des Stinkens. Freuds Erzählung von Genese und Funktion des Ekels*

The evolution of the upright walk is widely considered to be of decisive significance for the evolution of the human being. Freud gives a highly original reading of this key feature. He emphasizes the distancing of the nose from the organs of sexual secretions and excrement and understands the defensive mechanism of disgust as the organon of turning the archaic pleasures related to the olfactory secretions into unpleasurable sensations. As an antidote to the evolution of morals – which subscribes to the elevation of the nose and pushes the human being in the direction of 'higher' values – Freud stresses the inescapability of the abject pleasures and ascribes to art a highly specific capacity to pleurably address what is otherwise rejected as disgusting.

Parol, 22 (2013) – <http://www.parol.it/home.htm>

Antonio Bisaccia, *Eptalogo per intraducibili tramite*

Emilio Notte, *Manoscritti inediti*. Nota introduttiva di Giusi Giaracuni

Laura Ricca, *Città del mito e della storia, dall'antichità al futuro*. Antologia di testi

Laura Ricca, *La città antica (alcuni casi studio)*

Stefano Scagliola, *Polis e mito: Il "nomos" di Atene*

Marco Filoni, *La città e la paura*

Marcello Madau, *Dei viaggi antichi nelle "terre in mezzo al mare". Le città delle isole ed i paesaggi di Tharros*

Chiara Bellini, *Rilievi litici buddhisti in Ladakh: il loro contesto paesaggistico e il loro significato simbolico e culturale fra tradizione e modernità*

Riccardo Campi, *Indagini sulle forme della rappresentazione letteraria di Parigi nel romanzo francese del XVIII secolo*

Carlotta Farese, *Scrivere la città. Ambiente urbano, immaginazione letteraria e identità di genere nella Londra del Settecento*

Giancarlo Lacchin, *Expo Milano 2015. Una nuova filosofia dell'abitare fra sostenibilità e innovazione*

Lorenza Pignatti, *Beirut, la città post-bellica e la sua topografia porosa*

Dario Giugliano, a cura di, *Theatrum mentis. Un omaggio ad Aldo Masullo, a partire dal suo Piccolo teatro filosofico*

Dario Giugliano, *Presentazione*

Giuseppe Cantillo, *Giustizia e verità. Nota in margine al «Piccolo teatro filosofico» di Aldo Masullo*

Fabio Ciaramelli, *Il «Piccolo teatro filosofico» di Masullo e la filosofiacome autocomprensione dell'esistenza umana*

Bianca Maria d'Ippolito, *Dialettica e pathos nel pensiero di Aldo Masullo*
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Mariapaola Fimiani, *Il dialogo e l'inizio*
Dario Giugliano, *Un «inquieto pensiero della vita»*
Matteo Palumbo, *Sul «Piccolo teatro filosofico» di Aldo Masullo*
Ugo Piscopo, *Omaggio a «Piccolo teatro filosofico»*
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Claudio Lolli, *Novantesimo*
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Alessia Glielmi, *Il mito "raccontato". Antropologia e immaginario popolare in alta Valle di Susa*
Giuseppe Di Liberti, *Esiste una scultura documentaria? Ovvero sui limiti tra scultura e fotografia*
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Francesco Toniolo, *L'abitare digitale a proposito del videogioco ICO*
Arianna Sacerdoti, *La freccia e il cerchio – The arrow and the circle*
Federica Tardani, *Arte e pubblico. Artisti, esperti, clienti Ernst H. Gombrich*
Francesco Eugenio Barbieri, *La dimensione universale dello stile: "Storia dell'arte giapponese" di Hidemichi Tanaka*

Rivista di Estetica, n.s. 54 , 3(2013) – <http://labont.it/rivista-di-estetica>

Aesthetic experience in the evolutionary perspective

Lorenzo Bartalesi, Gianluca Consoli, *Introduzione*
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Albert Magro, *Hominid evolution and the aesthetic experience.*
Katya Mandoki, *The evolution of aesthesis*
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Wolfgang Welsch, *L'origine animale dell'estetica*
Clementina Cantillo, *Il paesaggio della cultura. Filosofia e musica in Ortega y Gasset*
Nicola Perullo, *Cibo, piacere, evoluzione*

Philippe Gerrans, Kevin Mulligan, *Immaginazione, Default Thinking e incorporamento*

Rivista di Estetica, Numero speciale (2013) – <http://labont.it/rivista-di-estetica>

Mimmo Paladino e la filosofia

Demetrio Paparoni, *Introduzione. Tra casualità e flusso di coscienza*

Tiziana Andina, *Denkweg o di un certo gusto per la narrazione in arte*

Carola Barbero, *Lavagna d'artista*

Paolo Mussat Sartor, *Photophilosophy*

Elio Cappuccio, *Denkweg. Il Cammino di pensiero di Mimmo Paladino*

Arthur C. Danto, *Mimmo Paladino. Dalla Transavanguardia al meridionalismo*

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Davide Dal Sasso, *Mimmo Paladino. Teatro del pensiero, teatro dell'oggetto*

Sergio Givone, *Conversazione con Mimmo Paladino. Don Chisciotte tra enthousiasmós e páthos*

John Sallis, *Antichissime memorie. Le immagini recondite di Mimmo Paladino*

Vincenzo Santarcangelo, *La musica nell'opera di Mimmo Paladino*

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Demetrio Paparoni, *Mimmo Paladino, la croce e il labirinto*

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Giulia Martina, *Pictorial hows. Vedere-in ed esperienza estetica di immagini*

Michael Angelo Tata, *Big Time Sensuality: Co-aesthesis and the End of Indiscernibilia-phia*

Studi estetica, 48 (2013) – <http://www.studiestetica.it>

Paolo D'Angelo, *Due libri di teoria della letteratura (e un grido di allarme)*

Fulvio Carmagnola, *Allegorie del godimento. Il Pasolini di Petrolino: una lettura*

Pietro Conte, *Immagine o persona? Edmund Husserl al museo delle cere*

Carlo M. Fossaluzza, *Espressione ed aura. Sul medium fotografico in Arnheim e Benjamin*

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Laura Costa, *Il realismo epico di Dostoevskij*

Charles Batteux, *Principi della letteratura*

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American Society for Aesthetics Graduate E-journal, 6,1 (Fall 2013-Winter 2014) – <http://www.asage.org/index.php/ASAGE>

Alzo David-West, *Aleksandr Voronsky's Aesthetic Realism: "Art Is the Cognition of Life"*

This paper follows up on "The Soviet Aesthetics of Aleksandr Voronsky," which attempted a brief exposition of the aesthetic theory of the pre-Stalinist Russian literary critic by way of his Marxism-Plekhanovism, his understanding of art and the unconscious, and his method of aesthetic evaluation. While that work said Voronsky's proposition "art is the cognition of life" is a "general psychologistic definition," closer examination reveals that Voronsky is actually advancing a form of normative aesthetic realism and that he is defining, defending, and promoting the tradition of realistic-mimetic art.

Bildwelten des Wissens, 10, 1 (2014) – <http://www.kulturtechnik.hu-berlin.de/bildwelten/>

Erignisorte del Politischen

Atef Botros, *Macht, Raum und Ikonen. Transformation des öffentlichen Raums seit der ägyptischen Revolution*

Carolin Behrmann, *"Indignati, guerriglia black bloc". Zur Farbenlehre des Versammlungsrechts*

Susanne Lummerding, *Anti-identitärer Protest und agonale Ausverhandlungsräume*

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Bildbesprechung, Die Erschießung Maximilians (Philipp Zitzlsperger)

Faksimile, Ein Völkermordprozess wider Willen (Rolf Hosfeld)

Silvia Nadjivan, *Hegemoniale Körperbilder und Ikonografien im serbischen Folk und Turbo-Folk*

Wojciech Bałus, *MOCAK und der Mythos der Modernität in Krakau*

Thomas Alkemeyer, *Bewegte Öffentlichkeiten. Ansichten zur Kultur des Straßensports*

Boletín de Estética, 24 (2013) – www.boletindeestetica.com.ar

Agustín R. Díez Fischer, *Hacia una reinterpretación del Museo Imaginario: fotografía y materialidad de la obra de arte*

El presente artículo tiene como objetivo proponer una lectura contemporánea de El Museo Imaginario (1947, 1951, 1965) de André Malraux. De este modo, plantearé un abordaje que se diferencie de las interpretaciones tradicionales que ha tenido este texto como antecedente de los procesos de circulación de la imagen artística a través de la fotografía digital en Internet. Puntualmente, partiendo del análisis de las consideraciones del cuerpo de la obra de arte en el trabajo de Malraux, propondremos una doble hipótesis sobre su perspectiva: en primer lugar, la transformación que la fotografía operó en la reproducción de obras de arte no puede desvincularse, para Malraux, del cambio radical que tuvo lugar en la pintura moderna durante las últimas décadas del siglo XIX; en segundo, estos cambios no se circunscribieron al problema de la imagen y su circulación sino que implicaron modificaciones radicales en las nociones de cuerpo y materialidad de la obra de arte.

María Verónica Galfione, *Arte y naturaleza. La intervención de Friedrich Schlegel en la querrela de los antiguos y los modernos*

El presente trabajo procura discutir aquellas lecturas que interpretan la obra de juventud de Friedrich Schlegel como una contribución orientada a la defensa de los antiguos. A tales efectos, se reconstruye en primera instancia el posicionamiento de Schlegel frente a las tesis sostenidas por Winckelmann en su *Historia del arte antiguo*. En un segundo momento, se aborda la discusión de la concepción poética del *Sturm und Drang* que realiza Schlegel en diversos pasajes de su obra de juventud. El objetivo de este recorrido es poner en evidencia que el joven autor encontraba igualmente recusable las dos posiciones enfrentadas en la *Querelle* en la medida en que las mismas asumían una concepción naturalista de la belleza artística. Desde el punto de vista de Schlegel, en cambio, la superación de la deriva subjetivista del arte moderno solo podía tener lugar por medio de una radicalización del propio principio subjetivo.

Boletín de Estética, 25 (2014) – www.boletindeestetica.com.ar

Jean-Marie Schaeffer, *Experiencia estética: placer y conocimiento*

Desde la perspectiva de una filosofía natural, el presente trabajo esboza tres aproximaciones a la experiencia estética. En la primera parte, a la luz de la teoría de la señalización costosa o de la señalización honesta, postula una homología estructural entre el comportamiento de las aves de emparrado y los procesos cognitivos y apreciativos involucrados en la experiencia estética de los seres humanos. La segunda parte busca mostrar que la atención en el régimen estético se distingue de la atención común en varios niveles: a) se halla más bajo la dependencia de la atención (que bajo la dependencia del estímulo; b) no responde a procesos atencionales ascendentes automáticos, sino a procesos descendentes, que disminuyen el umbral de atención, beneficiando el desarrollo de capacidades discriminativas más finas; c) privilegia el estilo cognitivo divergente, mientras que la atención común privilegia la convergencia cognitiva; d) cultiva la categorización retardada, mientras que la atención común favorece la elevación rápida hacia una categorización generalizadora (la identificación y la clasificación de los objetos tratados). La tercera parte propone una caracterización heurística de la experiencia estética como una experiencia atencional (perceptiva, imaginativa, intelectual) con valencia hedónica (regulada por el placer y el displacer).

Michael W. Jennings, *Doble exposición. Escritura palimpséstica y textura de imagen en la prosa tardía de Benjamin*

El presente artículo se centra en la búsqueda de un elemento que pueda funcionar como principio guía para reconfigurar y resignificar los textos no estructurados de Walter Benjamin. Lo encuentra en la práctica benjaminiana de la reescritura, es decir, en la creación de una escritura palimpséstica en la que un texto completamente nuevo se produce sobre la base de otro previo. A partir de esta idea, se ocupa de la estrecha relación entre *Dirección única e Infancia en Berlín* hacia 1900, desmontando las capas de este último texto y exponiendo los vestigios del primero. El análisis de esta práctica escritural intenta, por último, mostrar que las *Denkbilder* que componen *Infancia en Berlín* son concebidas y producidas en explícita analogía a la imagen fotográfica.

British Journal of Aesthetics, 53,3 (July 2013) – <http://bjaesthetics.oxfordjournals.org/>

Rafael De Clercq, *The Metaphysics of Art Restoration*

Art restorations often give rise to controversy, and the reason does not always seem to be a lack of skill or dedication on the side of the restorer. Rather, in some of the most famous cases, the reason seems to be a lack of agreement on basic principles. In particular, there seems to be a lack of agreement on how the following two questions are to be answered. First, what is art restoration supposed to achieve, in other words, what is the goal of restoration? Second, how can this goal be achieved, in other words, what are the means that a restorer can legitimately make use of? In this paper, I formulate, and defend, a principle that answers these questions. Although the principle may sound platitudinous, it has been contradicted by prominent philosophers and by important organizations concerned with conservation. Moreover, defending the principle turns out to be impossible without touching on such vexed philosophical issues as the ontology and identity of artworks, as well as the nature of perceptual and aesthetic properties (including the nature of artistic value).

Diarmuid Costello, *Kant and the Problem of Strong Non-Perceptual Art*

I argue that Kant's theory of art meets the challenge of *strong* non-perceptual art, an idea I extrapolate from James Shelley's account of non-perceptual art. I endorse the spirit of Shelley's account, but argue that his examples fail to support his case because he does not distinguish between strong and weak non-

perceptual art. The former has no perceptible properties relevant to its appreciation as art; the latter is not exhausted by appreciation of those perceptible properties it does have. I show this by comparing Marcel Duchamp's *Fountain* and Robert Barry's *All the things I know*.

Hanne Appelqvist, *Wittgenstein and the Limits of Musical Grammar*

This paper offers a Kantian reading of Wittgenstein's later conception of rules. Building on the continuity of Wittgenstein's comparison between a sentence and a musical theme, the paper argues that central elements of the Kantianism one may find in Wittgenstein's early philosophy carry over to his mature conception of grammar. Moreover, this Kantian reading offers a novel perspective on the puzzle about the normativity of Wittgenstein's later notion of rules. It is argued that the normativity of an aesthetic judgement, understood in a specifically Kantian sense, offers a good model for construing the necessity of rule-following in his later philosophy. In analogy with the necessity of Kantian aesthetic judgements, the necessity of rule-following, while less than objective from a transcendental point of view, may be treated as objective for the members of the linguistic community under the assumption of a shared form of life.

Anil Gomes, *Iris Murdoch on Art, Ethics, and Attention*

Can the experience of great art play a role in our coming to understand the ethical framework of another person? In this article I draw out three themes from Iris Murdoch's 'The Sovereignty of Good' in order to show the role that communal attention to works of art can play in our ethical lives. I situate this role in the context of Murdoch's wider philosophical views.

Manuel García-Carpintero, *Norms of Fiction-Making*

I provide a variation on ideas presented by Walton and Currie, elaborating the view that fictive utterances are characterized by a specific form of illocutionary force in the family of directives – a proposal or invitation to imagine. I make some points on the relation between the proposal and the current debates on intentionalist and conventionalist views, and I discuss interesting recent objections made by Stacie Friend to the related, but crucially different, Gricean view of such force advanced by Currie and others.

Maximilian de Gaynesford, *Geoffrey Hill and Performative Utterance*

Utterance of a sentence in poetry can be performative, and explicitly so. The best-known of Geoffrey Hill's critical essays denies this, but his own poetry demonstrates it. I clarify these claims and explain why they matter. What Hill denies illuminates anxieties about responsibility and commitment that poets and critics share with philosophers. What Hill demonstrates affords opportunities for mutual benefit between philosophy and criticism.

British Journal of Aesthetics, 53,4 (October 2013) – <http://bjaesthetics.oxfordjournals.org/>

Susan Hahn, *How Can a Sceptic Have a Standard of Taste?*

Why wasn't Hume a sceptic about matters of taste? He was a thoroughgoing sceptic about fundamental matters in traditional metaphysics, such as cause, causal necessitation, inductive inferences, the self, even external objects. Yet, without exception, Hume's aesthetics is read as abruptly reversing his sceptical position and promoting a timeless and objective *standard* for judging beauty. I reject the dominant approach for displacing the gains of his scepticism. To impute to Hume knowledge of a standard that depends essentially on a *relation* to certain persons makes him sound more like an idealist than an empiricist philosopher with naturalistic leanings. Instead, I read his aesthetic naturalism against the background of his sceptical commitments, by reconstructing his dilemma of taste along the lines of his general scepticism about cause. I argue that he deduces 'that' an unknown standard is operative, but in a qualified sense not ruled out by his scepticism.

Paisley Livingston, *Du Bos' Paradox*

What is now generally known as the paradox of art and negative affect was identified as a paradox by the Abbé Jean-Baptiste Du Bos in 1719. In his attempt to explain how people can admire and enjoy representational works that 'afflict' them, Du Bos claims that such representations give rise to 'artificial' emotions, provide a pleasurable relief from boredom, and offer us epistemic, artistic, and moral rewards. The paper delineates Du Bos' proposal, considers the question of Du Bos' originality, and discusses Hume's brief comments on Du Bos and Fontenelle.

Simon J. Evnine, *Ready-Mades: Ontology and Aesthetics*

I explore the interrelations between the ontological and aesthetic issues raised by ready-mades such as Duchamp's *Fountain*. I outline a hylomorphic metaphysics which has two central features. First, hylomorphically complex objects have matter to which they are not identical. Secondly, when such

objects are artefacts (including artworks), it is essential to them that they are the products of creative work on their matter. Against this background, I suggest that ready-mades are of aesthetic interest because they pose a dilemma. Is there really an object, a sculpture, that is distinct from its matter, a urinal, which object is created merely by the artist's choice of the urinal? Or are we dealing with a case in which an artist passes off something, a urinal, as if it were a sculpture, even though it is not one?

Chris Mortensen, Steve Leishman, Peter Quigley, Theresa Helke, *How Many Impossible Images Did Escher Produce?*

In this article we address the question of how many impossible images Escher produced. To answer requires us first to clarify a range of concepts, including content, ambiguity, illusion, and impossibility. We then consider, and reject, several candidates for impossibility before settling on an answer.

W.P. Seeley, *Art, Meaning, and Perception: A Question of Methods for a Cognitive Neuroscience of Art*

Neuroscience of art might give us traction with aesthetic issues. However it can be seen to have trouble modeling the artistically salient semantic properties of artworks. So if meaning really matters, and it does, even in aesthetic contexts, the prospects for this nascent field are dim. The issue boils down to a question of whether or not we can get a grip on the kinds of constraints present and available to guide interpretive behavior in our engagement with works of fine art. I argue that biased competition models of selective attention can be used to solve this problem, generalize to the affective content of our responses to artworks, and so show that research in cognitive neuroscience is germane to the types of problems of interest within the philosophy of art.

Contemporary Aesthetics, 12 (2014) – <http://www.contempaesthetics.org/index.html>

Joshua M. Hall, *Nancy and Neruda: Poetry Thinking Love*

My intention in this paper is to respond to Jean-Luc Nancy's claim that poetry, along with philosophy, is essentially incapable of what Nancy describes as "thinking love." To do so, I will first try to come to an understanding of Nancy's thinking regarding love and then of poetry as presented in his essay "Shattered Love." Having thus prepared the way, I will then respond, via Pablo Neruda's poem "Oda al Limón," to Nancy's understanding of poetry *vis-à-vis* "Shattered Love." This response, in acting out Nancy's thinking regarding love, will suggest a greater plurality within poetry than Nancy acknowledged.

Eric C. Mullis, *Fitness for Function and Dance Aesthetics*

This essay discusses the manner in which the appreciation of fitness for function can be applied to dance aesthetics. Drawing on Allen Carlson and Glenn Parsons' work, the essay considers the problems of indeterminacy, translation, and dysfunction as they pertain to the appreciation of dance movement. It then argues that fitness for function can be used to critically assess post-modern task dances and contemporary dance works that do not rely on the execution of codified dance technique.

Critical Inquiry, 40, 1 (Autumn 2013) – <http://criticalinquiry.uchicago.edu/>

Haun Saussy, *The Refugee Speaks of Parvenus and Their Beautiful Illusions: A Rediscovered 1934 Text by Hannah Arendt*

Hannah Arendt-Stern, *Rahel Varnhagen and Goethe*

Leo Bersani, "I Can Dream, Can't I?"

Jan Goldstein, *Neutralizing Freud: The Lycée Philosophy Class and the Problem of the Reception of Psychoanalysis in France*

Nima Bassiri, *Freud and the Matter of the Brain: On the Rearrangements of Neuropsychanalysis*

Jeffrey T. Nealon, *RealFeel: Banality, Fatality, and Meaning in Kenneth Goldsmith's The Weather*

Marjorie Garber, *Ovid, Now and Then*

Zachary Leader, *Cultural Nationalism and Modern Manuscripts: Kingsley Amis, Saul Bellow, Franz Kafka*

Tamara Chin, *The Invention of the Silk Road, 1877*

Anya Bernstein, *An Inadvertent Sacrifice: Body Politics and Sovereign Power in the Pussy Riot Affair*

Peter Uwe Hohendahl, *Progress Revisited: Adorno's Dialogue with Augustine, Kant, and Benjamin*

Critical Inquiry, 40, 2 (Winter 2014) – <http://criticalinquiry.uchicago.edu/>

François Villa, *The Psychoanalytical Method and the Disaster of Totalitarianism: Borderline States as the Psychological Equivalent of the Discontent in Civilization?*

Michael P. Steinberg, *Music and Melancholy*

Marjorie Perloff, *Avant-Garde in a Different Key: Karl Kraus's The Last Days of Mankind*

James D. Herbert, *Courbet, Incommensurate and Emergent*

Peter Schwenger, *Phenomenology of the Scream*

Christian Sorace, *China's Last Communist: Ai Weiwei*

Paul K. Saint-Amour, *On the Partiality of Total War*

Angus Fletcher, *Another Literary Darwinism*

Kalpana Seshadri, *Agamben, the Thought of Sterēsis: An Introduction to Two Essays*

Giorgio Agamben, *The Power of Thought*

Giorgio Agamben, *Vocation and Voice*

Critique, 795-796 (agosto-settembre 2013) –
http://www.leseditionsdeminuit.fr/f/index.php?sp=liv&livre_id=2918

Cinélittérature

Jean-Louis Jeannelle, *Réadaptation*

Jean-Loup Bourget, *King Vidor, un auteur à Hollywood*

Alain Masson, « *Un excitant* »

Laurent Darbellay, *Lettre d'une inconnue. La puissance de l'épistolaire*

Jean-Pierre Naugrette, *Ciné-Hyde*

Marie Martin, *L'écriture et la projection (Pierre Alferi, Christine Montalbetti)*
Marc Cerisuelo, *Les permanents du fantasme. Les racines littéraires de la seconde comédie américaine*

Denis Mellier, *Cinéécriture des images fantastiques*

Bertrand Bacqué, *Essai et cinéma*

Bamchade Pourvali, *Godard et Marker essayistes*

Colin Maccabe, *Réalisme « cinématique »*

Cyril Neyrat, « *Je n'écris pas.* » *Les paradoxes du cinéma antilittéraire de Jean-Claude Rousseau*

Patrizia Lombardo, *Ben Affleck. Le goût du récit*

Critique, 797 (octobre 2013) –
http://www.leseditionsdeminuit.fr/f/index.php?sp=liv&livre_id=2946

Aimer, hier et aujourd'hui

Philippe Roger, *Un amour d'infante. Le « roman d'histoire » selon Chantal Thomas*
Barbara Carnevali, *Aimer aujourd'hui*
Chantal Thomas, *Le roman, chronique des possibilités de désastre*
Laurent Jenny, *La photographie à l'épreuve du réel*
Frédéric Pouillaude, *Degas. Danse. Nudité*
Sarah Lacoste et Matthieu Vernet, *La littérature à contretemps. Éloge des vertus passives*
Jonathan Pollock, *Furo ergo sum. Le sujet bouge encore*
Guillaume Artous-Bouvet, *Opérer par figures*

Critique, 798 (novembre 2013) –
http://www.leseditionsdeminuit.fr/f/index.php?sp=liv&livre_id=2927

Retours sur la Résistance

Philippe Roger, *Malraux et la Résistance. Le roman qui manque à l'appel*
Laurent Douzou, *Deux relectures iconoclastes de la mémoire de l'Occupation en France*
Jean-François Muracciole, *Quand l'historien « écorne les légendes ». La Résistance selon Olivier Wieviorka*
Sabrina Valy, *Saint Paul de Pasolini. D'une Occupation à l'autre*
Sophie Létourneau, *L'étoffe des héros*
Pierre Bayard, « Où ceux qui disent non en trouvent-ils la force ? »
Pierre Rusch, *L'ontologie réaliste de Georg Lukács*

Critique, 799 (décembre 2013) –
http://www.leseditionsdeminuit.com/f/index.php?sp=liv&livre_id=2970

Fauteurs de doute

Mathias Girel, *Agnotologie. Mode d'emploi*
Roberto Frega, *L'épistémologie des dominés. Robert Proctor et la production de l'ignorance*
Jean-Marie Schaeffer, *La stase et le flux. L'expérience esthétique entre épiphanie et trace*
Elsa Boyer, *Complexes sportifs*
Arnaud Bouaniche, *Ce que vivre signifie*

Jeffrey Goodman, *A Problem for Fine Individuation and Artist Essentialism*

Fine Individuation says it is impossible for distinct people who are not collaborating on a work of art to produce one and same artwork. This is an intra-world thesis, but is necessarily true, if true at all. Author Essentialism says it is impossible for someone else to produce one and the same work of art produced by some actual artist. This is an alleged necessary truth regarding cross-world relations. Both theses have been vigorously defended. I argue here that both are false, but for reasons that are entirely novel.

Anders Johansson, *The Necessity of Over-interpretation: Adorno, the Essay, and the Gesture of Aesthetic Experience*

This article is a discussion of Theodor W. Adorno's comment, in the beginning of 'The Essay as Form', that interpretations of essays are over-interpretations. I argue that this statement is programmatic, and should be understood in the light of Adorno's essayistic ideal of configuration, his notion of truth, and his idea of the enigmatic character of art. In order to reveal how this over-interpreting appears in practice, I turn to Adorno's essay on Kafka. According to Adorno, the reader of Kafka is caught in an aporia: Kafka's work cannot be interpreted, yet every single sentence calls for interpretation. This paradox is related to the gestures and images in Kafka's work: like Walter Benjamin, Adorno means that they contain sedimented, forgotten experiences. Instead of interpreting these images, Adorno visualizes the experiences indirectly by presenting images of his own. His own essay becomes gestural.

María José Alcaraz León, *Aesthetic Insight: The Aesthetic Value of Damaged Environments*

In this article I start by assuming that positive aesthetic experiences of damaged nature are possible and I argue for the idea that the aesthetic pleasure derived from that contemplation might reveal something of the environment's overall character. I hope to show that positive aesthetic experiences sometimes help to promote emotional attitudes that can lead to insight into the configuration of other non-aesthetic attitudes. In order to do so, I critically appeal to some of the thoughts Kant articulated about the notion of aesthetic experience and its relationship to cognition and morality. I think that the sort of experience I am after in this article cannot be easily accommodated within a Kantian framework and that the possibility of positive aesthetic experience of damaged nature will show that the relationships between the aesthetic and the cognitive or the moral are more complex and enriching than they have so far been acknowledged to be.

Michal Lipták, *Roman Ingarden's Problems with Avant-garde Music*

Roman Ingarden's theory of the musical work is usually criticized for not being able to handle the problems of avant-garde music. The most important reason for this criticism is its dependence on the musical score and, generally, on the conventions of pre-twentieth century European classical music. In my article I offer a revision of Ingarden's theory, which on the one hand leaves its substantial arguments intact and on the other allows the theory to tackle the problem of avant-garde music successfully. I ultimately hope to demonstrate that this revised theory is suitable for dealing with the problem, and can yield fruit when applied.

Figures de l'art, 24 (2013) – http://marincazaou.pagesperso-orange.fr/esthetique/fig25/sommaire_fig25.pdf

Littérature et cinéma en miroir

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Philippe Ducat, *Barrès et Hölderlin chez les Straub*

Alain Sebbah, *Le cinéma de Marguerite Duras ou la « toile » de Pénélope*

Dominique Vaugeois, *Claude Ollier, critique de cinéma*

II. *Emprunts*

Alban Pichon, *La figure de l'épigraphe : « un raclement de gorge avant de commencer vraiment »*

Joanna Rajkumar, *Le cinéma et l'indicible : dire autrement (Kubrick et Scorsese)*

Olivier Maillart, *Le kafkaïen : traductions cinématographiques d'un sentiment littéraire*
Vanessa Loubet-Poëtte, *Le bruissement du monde, pour une poésie du bruit au cinéma*
III. *Documents, documentaires*
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IV. *Du côté de Visconti*
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Figures de l'art, 25 (2013) – http://marincazaou.pagesperso-orange.fr/esthetique/fig25/sommaire_fig25.pdf

Philosophie du Design

Archéologie du design

Pierre-Damien Huyghe, *La forme comme relation ou l'attrait du design*
Michel-Guy Gouverneur, *Les « Omega Workshops » de Roger Fry : prolégomènes à une philosophie anglaise du design ?*
Carola Moujan, *Form Follows Force : du paradigme moderniste aux nouveaux objets*
Claire Azéma, *Un design comme la vie, pour une pragmatique de la pensée faible*
Gilles Rouffineau, *La pensée graphique de George Maciunas : une pratique conceptuelle*
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Effets et gestes du design : The design as expérience

Norbert Hillaire, *L'art et la culture au risque du design relationnel*

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Yves Michaud, *Design d'objet et design d'expérience : actualité du concept de design au delà du visible*

Image & Narrative, 14, 3 (2013) – <http://www.imageandnarrative.be/>

Beyond all Bearing. (Con)Figurations of the Intolerable, Part 2

Arne De Winde, Sientje Maes, Bart Philipsen, *The Unbearable. Still Life*

Bart Verschaffel, *The Depiction of the Worst Thing. On the Meaning and Use of Images of the Terrible*

It is sometimes argued that images are stronger and have more impact when they depict terrible things so realistically that the viewer reacts to the scene as if it all happened before his eyes. Some people think that being shocked by an image is the best way to become aware of what happened and react politically or morally in an appropriate way. The photographic image, which – if Roland Barthes is right – is caused 'chemically' by what-has-been, and the television, have become the prime media to show horror 'objectively': the nature of these media itself is considered to guarantee the 'truth' of the image, whilst any figurative representation or description is seen as a construction that inevitably makes 'meaning' and can ipso facto not do justice to what happened and is 'unimaginable' and 'unrepresentable'. This article starts from the idea that revulsion or being shocked by (an image of) horror is a bodily reaction that (also) implies a form of refusal, makes one insensitive, and does not in itself entail a proper awareness at all. It is argued, against Roland Barthes' theory of the punctum, that images are not 'natural' but artificial things, and that 'strong images' are produced and composed to 'hurt' the mind and structure memoria. They have to be interpreted and judged as such.

Karel Vanhaesebrouck, *Reboot your Culture! Theatricalizing the Unbearable*

How to represent the Holocaust, a historical experience that largely exceeds our imagination, on stage? In its seminal performance *Kamp*, the Dutch theatre company Hotel Modern addresses this question by literally restaging the experience of Auschwitz on a miniature scale. *Kamp* is not just a simple attempt to commemorate a particularly painful episode in our recent Western history, the performance makes the spectator think about what we experience as 'real' in this recollection and, at the same time, how this memory is determined by various cultural conventions. This self-reflexive perspective, I will argue, is a truly baroque strategy. In this article I will therefore return to the religious wars at the end of the 16th and the beginning of the 17th century. There, too, concrete violent historical circumstances led to a fundamentally violent theatrical imagination, to a spectacular 'theatre of the real'. At the same time, this theatre simultaneously put itself, or rather the idea of theatrical representation itself, at stake. It is this meta-perspective that makes it possible not only to show the unbearable, but also to understand the constructed nature of historical memory.

Sigrid G. Köhler, *Beautiful Black Soul? The Racial Matrix of White Aesthetics (Reading Kotzebue against Kleist)*

Racism is not a modern phenomenon. The amalgamation of anthropology and aesthetics at the end of the eighteenth century, however, led to a very specific inscription of the racial matrix into modern European epistemology. Not least responsible for this was the power of the imagination – that is to say the faculty by which the particular images that produce and transport racist stereotypes are generated. Ensuing from the abolition movement and the debate on slavery, the texts of Kleist and Kotzebue take very different positions in their literary treatment of this context. On the one hand, Kleist's novella *Die Verlobung in St. Domingo* (The Engagement in St. Domingo) reflects the production of racist images so radically that the aesthetic transgression of the racial matrix becomes impossible, as a consequence denying the possibility of a common imaginary and of common imaginations. On the other hand, with explicit reference to the arguments of the abolition debate, Kotzebue's theatre play *Die Negersclaven* (The Negro slaves) assumes the postulate of equality of all people for all its characters, both black and white, even applying this postulate to aesthetic ideals with the effect that (in contrast to Kleist's *Toni*) the

slave Ada in Kotzebue's play is described as a 'beautiful soul' – but only within the aesthetic frame of the bourgeois drama based on emotion, as such rendering a transgression which, nonetheless, remains fictional.

Koba De Meutter, Arne De Winde, *Het on(ver)draaglijke. Een visueel essay*

Anneleen Masschelein, *Capturing the Last Moments. Recording the Dying Body at the Turn of the 21st Century*

In the present article I examine Sophie Calle's video installation *Pas pu saisir la mort* (2007) from various perspectives. This work functions independently, but it also circulates within different networks in Calle's work, most importantly the large exhibition *Rachel, Monique* (2010) and the trilogy on suffering, along with *Douleur exquisite* (2003-2004) and *Prenez soin de vous* (2007). Within Calle's oeuvre as a whole, it belatedly highlights and redefines themes and concerns present from the very beginning of the work. By suspending the moment of Monique Sindler's death and keeping it present in the video installation, the mother's body becomes an object that can be used at will. At the same time, Calle uses this ambivalent, zombie-like object as the basis to reconstruct and animate her mother as a character. *Pas pu saisir la mort* can be regarded as a commentary on theories of photography that link photography with death and on recent explorations of the relationship between stillness and the moving image (film). The work also fits within a long tradition of artworks dealing with death and dying. Finally, Calle's artistic project also reveals wider cultural changes in the way in which societies deal with dying and the role of technology in that process.

Oliver Kohns, *An Aesthetics of the Unbearable. The Cult of Masculinity and the Sublime in Ernst Jünger's "Der Kampf als inneres Erlebnis" (Battle as an Inner Experience)*

This article analyses the structure of "experience" in Ernst Jünger's essay "Battle as an inner experience". Based on his war experiences, Jünger posits the necessity of an aesthetics of the unbearable. This aesthetics is systematically connected with the philosophical tradition of the sublime developed in antiquity (by e.g. Pseudo-Longinus) and modernity (by e.g. Burke and Kant). At the same time Jünger's aesthetics of experience generates an apparent homophile cult of masculinity.

Tom Van Imschoot, *Surviving Fascination*

Traditionally, fascination has been conceived of as an experience of heightened attention on the verge of being unbearable – immobilizing, ungraspable and indeed alluring up to the point of losing control. Today, however, the term is mostly used in an exclusively positive way, indicating strong commitment and the fact that someone or something is worth being extremely attentive to. It seems almost a virtue. In this article, I start from the question what it takes to make the unbearable experience of fascination endure in a literary work of art, both in reference to the French writer and critic Maurice Blanchot and to a recent novel of the Flemish writer Yves Petry. Subsequently, I question why one would still want to do so and what difference it makes in a cultural age where the interminable reproduction of the term 'fascination' mainly functions as a means to keep its essential ambivalence at distance, and which therefore gives way to the production of total indifference. After an attempt at culturally analyzing this discursive situation, I take the case of the artist as exemplary in trying to elucidate, with the help of Jean-Paul Sartre and Blanchot, what kind of experience fascination actually entails: not a matter of personal interest, but an imaginary experience of radical absence – and therefore an almost unbearable one. Since it is connected, for this very reason, to our capacity to surpass ourselves or at metamorphosis, I finally develop a theory (featuring Donald Winnicott) that goes beyond today's cultural use of the term by means of a proposal for dealing (artistically) with its survival. In this way, I eventually try to answer the question how to survive fascination as a royal pathway to indifference while rescuing its critical power.

Arne De Winde, Sientje Maes, Bart Philipsen, *Une rumeur sous-terrainne. Entretien avec Olivier Smolders*

Danuta Fjellestad, *Mocking Photographic Truth. The Case of HA!*

Starting with the premise that careful examinations of the practices of photographic usage in literature help us re-think, revise, and reconfigure theoretical precepts, the article investigates the multiple games played with and by the photographic images in Gordon Sheppard's *HA!: A Self-Murder Mystery* (2003), a compelling yet surprisingly little researched multimodal novel. The discussion is framed by two general points: first, the prevailing agreement that what distinguishes the photographic image from other images is its indexical nature, and, second, the tendency to disregard the way the photograph is embedded in the narrative. Focusing on the photograph of the human figure, generally viewed as a particularly strong bearer of veracity, evidence, and truth, the article traces the various ways in which the actual use of the photographic image in *HA!* forces the reader/viewer to see deceit and fakery, not truth, as the proper domain of the photograph. Throughout, the article attends to the ways in which the verbal narrative and the photograph are braided together, that is, it emphasizes the mutuality of word and image in the meta-project of re-configuring the reader's expectations of truth and mimesis when dealing with what is conventionally viewed as documentary modes.

Ben De Bruyn, Jim Collins, *E-readers, Deconvergence Culture and McSweeney's Circle. An Interview with Jim Collins*

In this interview, Jim Collins explains the notion of 'popular literary culture' he introduced in *Bring on the Books for Everybody* (2010), his seminal account of the relation between contemporary literary fiction and digital culture. More specifically, he clarifies his conception of amateur reading and deconvergence culture, discusses the geographical and historical limits of his argument and explores the role of McSweeney's in contemporary US literature.

Images Re-vues, 11 (2013) – <http://imagesrevues.revues.org/>

Des catégories à l'œuvre

Giuseppe Di Liberti et Philippe Louis Rousseau, *Des catégories à l'œuvre. Editorial*

Morad Montazami, *Les Monomanes de Géricault : une vie infâme dans l'histoire de l'art*

At the crossroads of art history and psychiatry, theories of the portrait and theories of the symptom, history of the gaze and that of scientific objectification, Géricault's *Monomanes* do turn into a "legend". Such a legend escapes us and periodically reappears at the limit between the various discourses that these "portraits of the insane" generate, illustrate and justify. I may try to put in perspective their modes of existence in terms of the Archaeology of knowledge inherited from Michel Foucault.

Didier Méhu, *L'évidement de l'image ou la figuration de l'invisible corps du Christ (IXe-XIe siècle)*

The altar table from the monastery of Saint-Jean-de-Mallast (Montolieu, France, Aude), carved in the middle of the tenth century and now known only through a drawing of Jean Mabillon, presents a unique frame consisting of figures, ornaments and inscriptions around an aniconic field, where one would expect the image of Christ in Majesty. Working with the hypothesis of a deliberate evacuation ("évidement") of the central image, this paper explores the ways by which the materials of the altar functioned together with the words, images and ornaments carved along the frame to figure not only the invisible body of Christ, but also the processes instigated by the dedication of the church, and finally the celebration of the Eucharist. In a second part, the altar of Montolieu is compared with other examples of pictorial "évidements" seen on eleventh- and twelfth-century liturgical objects and manuscripts.

François Lissarrague, Alain Schnapp, Noémie Hosoi et Vasiliki Zachari, *Image et pensée chez les Grecs passés aux filtres des catégories modernes. Entretiens avec François Lissarrague et Alain Schnapp, propos recueillis par Noémie Hosoi et Vasiliki Zachari / juin 2013*

How did modern thought categorise ancient Greek civilisation? Is the academic separation of history, society, myth, religion, politics, literature and art still viable? More precisely, which of these divisions were observed in vase painting? A book, *La Cité des Images: Religion et Société en Grèce Antique*, went down in history on iconographical studies. Thanks to the publication and a group of researchers who collaborated on this project, which proposes a new way of perceiving Attic imagery, a new anthropological viewpoint saw the light of day. An interview with François Lissarrague and Alain Schnapp 30 years after the publication of the *City of Images* was essential for bringing the anthropological approach of Greek images up to date. The discussion led to an open dialogue that explored different approaches of the past, in archaeology, transmission, the necessity of ordering, Jean-Pierre Vernant and Pierre Vidal-Naquet. Focusing on categories, the interview also gave us the opportunity to discuss accomplished projects, such as François Lissarrague's most recent publication, *La Cité des Satyres*, as well as work in progress, such as the upcoming exhibition on nature in Greek art. Lastly, the question of categories as a necessary evil to comprehend a research field was present throughout the interview.

Johanna Viprey, *De l'artiste en chauffeur de taxi à l'artiste en commissaire*

How and why would an artist choose to present works from a fellow artist? More than just presenting a work that still remains largely unknown, I wanted to give account of an experience, the one of my encounter with Jeffrey Perkins. It meant for me to bring light on a certain type of knowledge through this experimental method of encounter. I've been first interested in Jeff Perkins' work because of some matters that underlie and connect it to mine, such as the use of some ethnographic materials/methods in the art field (the figure of an "artist-ethnographer") and the rerouting of some activity done merely to earn a living (the figure of an "employee-artist"). I have then distinguished, through those interdisciplinary areas, a third figure, the one of an "artist-curator." To illustrate some various points of interest and thoughts that came out of this meeting, I first did a writing assignment (Master Thesis), articulated in four points: Experience and *trans-mission* / Jeff ethnographer outsider? / Jeff writes HIS story / Re-appropriation. The present text is a non-exhaustive display of this former work, coming with

some longer-term effects over my thoughts and practice, and some restitution patterns I'm brought to today.

Éric Brunier, *De l'écran au tableau, I. Transformations*

Le Mystère Picasso, the movie that Clouzot directed with the painter, displays this modern art that has Picasso as a name and logic. So, the canvas as a translucent screen enact the show of a transformation without body, the place of shapes spontaneous generation' over the white screen movie. However, it would be without counting on the soundtrack and the movie in the movie, who dismantle the illusionistic machine.

Emilio Garroni, *Relation interne, relation externe et combinaison des arts*

This text, presented here for the first time at the attention of a French-speaking reader derives from a lecture by Emilio Garroni at a symposium of the Venice Biennale of 1998, titled *Lo scambio delle arti nel '900*. In this conference, Garroni focuses on the need to reconsider the conditions of interaction of Arts – according to their internal and external relations, or simple combination – to understand some features of the modern artistic research. This text was published for the first time in Italian in the volume of Garroni *L'arte e l'altro dall'arte. Saggi di estetica e di critica* (Roma-Bari, Laterza, 2003, p. 230-240). We wish to thank here the publisher Laterza for having graciously granted translation rights.

Stephen J. Campbell, *Polémique de Contre-Réforme et Contre-Esthétique Maniériste. Le Martyre de Saint Laurent de Bronzino à San Lorenzo*

The following essay is part of a larger project that seeks to restore a sense of critical potential to the practice of central Italian artists of the mid-sixteenth century, and to re-open the question of Mannerism as a reaction to historical tensions and predicaments. It will understand Mannerism as a practice that points to a cleavage between its own processes of making meaning, its own internal theoretical concerns, and the political and religious institutions it is designed to serve. While artists might affect a posture of courtly or academic subordination before tradition and authority, the self-consciousness that operates in their work might be regarded as an 'other' self, one that confronts the viewer with unauthorized meanings, and where alienation might have a critical potential.

Alessandro Rossi, *Pour un emboîtement médiatique et méthodologique. Deux tableaux théoriques de Lorenzo Lotto*

Two of Lorenzo Lotto's paintings, *Christ Taking Leave of His Mother, with Elisabetta Rota* (1521) and the *Portrait of Fra Gregorio Belo* (1547), are interpreted as *theoretical objects* according to the definition of this concept by Hubert Damisch. The compositional structure and iconography of these paintings illustrates independently William J. Thomas Mitchell's theory. According to this theory, the visual *medium* and the verbal *medium* cannot be separated, despite having clearly different characteristics. The method used here brings together Iconology and Visual Semiotics. This allows us to recognize the *nesting media theory* expressed in Lotto's two paintings, beyond the specific historical subjects they represent.

Giuseppe Di Liberti, *Fait/événement - Document/monument. La temporalité à l'œuvre*

In our ordinary experience, facts (that we know and say about the events, our descriptions, our versions) are clearly distinguished from events, and their inclusion in the catalogue of the world is controversial. Works of art, however, exhibit a construction of facts and the possibility of a singular event. How this coexistence sketches a particular temporality of the artistic object? How the couple fact/event can find his form by the couple document/monument?

Philippe Louis Rousseau, *Le dehors du paysage. Dialectique du pittoresque et de l'ordre naturel à travers deux écrits de Robert Smithson et quelques matières plus anciennes*

Robert Smithson is stated to be one of the artists who initiate Land Art. Also an amazing writer, his texts cast a singular light upon his visual work. If we can consider landscape as a medium for his earthworks, Smithson has also wrote about this genre/category that spread all across the modern era. As we're making for a definition of landscape through his writings — an obvious task at first sight, a difficult one when getting closer —, we chose two papers. One text follows a demonstration close to art history while studying the way Frederick Law Olmsted reads the picturesque theoretical work of Uvedale Price in order to build Central Park landscapes. The other, from the iconographical standpoint of painting some religious topic, describes with a more prophetic tone how sacred and secular matters are entangled together through the issue of producing modern art. A link between those two statements is to be found among the "background games" that characterize a picturesque which, according to Johanne Lamoureux, is coming back in the middle of the eighties, ten years after Smithson death. From a concept of accident and scar to a more subjective definition attached to the image, a picturesque quality can root itself into Giorgione *Tempest*, according to an epicurean reading of Nature traced back by Stephen Campbell. Some "natural order" of observation should teach us about the world and its strengths, a knowledge of the outside.

Andrea Sauchelli, *The Merited Response Argument and Artistic Categories*

The merited response argument is an argument in favor of artistic ethicism. According to this view, the interaction between art and morality is such that a moral defect in a work of art negatively influences the work's artistic value (and a moral merit, when relevant, is always an artistic merit). I contend that the argument relies on a criterion of aesthetic and artistic relevance that, when properly understood, fails to constitute a premise that either the artistic contextualist or the autonomist would accept. I then offer a version of the merited response argument that supports artistic contextualism and argue that, given certain controversial assumptions, immoral art in the Western tradition is more common than typically acknowledged in the recent literature on the topic.

Erkki Huovinen, *Concatenationism and Anti-architectonicism in Musical Understanding*

This article discusses Jerrold Levinson's theory of concatenationism, which emphasizes the moment-by-moment character of musical listeners' *basic musical understanding*, and the related project of anti-architectonicism, which denies the influence of large-scale music-structural information on basic musical understanding. A reconstruction of Levinson's position reveals him to embrace a qualified architectonicism himself and shows that his remaining anti-architectonicism is afflicted with several problems. While the conceptual distinction Levinson draws between a piece of music and its structure as well as his three "intuitions for concatenationism" all point toward important features of musical understanding, it is argued that none of them supports the anti-architectonicist thesis in the intended manner. Furthermore, the way Levinson relates both musical understanding and musical value to a notion of aural cogency renders it difficult to see how one could understand music that one does not value or value music that one cannot understand. It is argued that the anti-architectonicist focus of Levinson's project, together with the ensuing argumentative problems, follows from methodological commitments that might be overcome within disciplinary frameworks beyond philosophy. Suggestions are given for developing a positive concatenationism both in musicology and in philosophical aesthetics.

Symposium: *Serial Art*

Christy Mag Uidhir, *How to Frame Serial Art*

Henry John Pratt, *Why Serials Are Killer*

Roy T. Cook, *Canonicity and Normativity in Massive, Serialized, Collaborative Fiction*

Discussion

Nicholas Riggle, *Levinson on the Aesthetic Ideal*

Jerrold Levinson, *Reply to Nicholas Riggle's "Levinson on the Aesthetic Ideal"*

Julian Dodd, *Artistic Value and Sentimental Value: A Reply to Robert Stecker*

Robert Stecker, *Testing Artistic Value: A Reply to Dodd*

Nicholas Diehl, *Satire, Analogy, and Moral Philosophy*

This article addresses two puzzles, one about the nature of satire and its kinship with moral philosophy and the other about the possibility of practicing philosophy through works of art. While it has long been noted that moral satire and applied ethics share subject matter in common, there has been little attention to the prominence of argument by analogy in satire. This essay shows that satire has a kinship with moral philosophy close enough that it is possible to practice philosophy through satire and thus possible to practice philosophy through works of narrative fiction.

Alan H. Goldman, *The Broad View of Aesthetic Experience*

Peter Kivy and Noël Carroll advocate a narrow view of aesthetic experience according to which it consists mainly in attention to formal properties. Excluded are cognitive and moral properties. I defend the broader view that includes the latter properties. I argue first that cognition and moral assessment can be inseparable in experience from grasp of form and expressiveness. Second, Kivy and Carroll must extend

the notion of form itself beyond ordinary usage to accommodate acknowledged aesthetic experience. Third, the broad view has a more impressive historical lineage than the narrow view. Fourth, aesthetic experience is appreciation of aesthetic value, and the latter is more plausibly analyzed in a broad way.

Alessandro Giovannelli, *Ethical Criticism in Perspective: A Defense of Radical Moralism*

I defend the ethical fittingness theory (EFT), the thesis that whenever it is legitimate ethically to evaluate a representational artwork for the perspective it embodies, such evaluation systematically bears on the work's artistic value. EFT is a form of radical moralism, claiming that the systematic relationship between the selected type of ethical evaluation and artistic evaluation always obtains, for works of any kind. The argument for EFT spells out the implications of ethically judging an artwork for its perspective, where such an ethical evaluation is understood as an assessment of how well the work's ethical perspective fits extra-fictional reality—how appropriate, correct, or true the perspective is. The argument shows that the ethical legitimacy of judging a work for its perspective ipso facto proves the judgment's art-critical relevance. Hence, the argument effectively amounts to a *reductio ad absurdum* of theories that admit the legitimacy of ethically judging artworks this way, but deny or qualify the judgment's relevance to artistic merit. Since EFT is stated conditionally, the argument need not indicate how often artworks are subject to this type of ethical evaluation. Nonetheless, I make a case for the relevance of EFT to actual art criticism and contemporary philosophical debate.

Bence Nanay, *Philosophy versus Literature? Against the Discontinuity Thesis*

According to what I call the 'Discontinuity Thesis,' literature can never count as genuine philosophizing: there is an impermeable barrier separating it from philosophy. While philosophy presents logically valid arguments in favor of or against precisely formulated statements, literature gives neither precisely formulated theses nor arguments in favor of or against them. Hence, philosophers do not lose out on anything if they do not read literature. There are two obvious ways of questioning the Discontinuity Thesis: first, arguing that literature can indeed do what philosophy is generally taken to do, and, second, arguing that philosophy is not, in fact, the presentation of logically valid arguments in favor of or against precisely formulated statements—what it does is closer to what literature is generally taken to do. I use a combination of these two strategies to argue that philosophy is not as intellectually straightforward as it is advertised to be, and literature is not as intellectually impoverished as it is generally taken to be.

Cristyn Magnus, P.D. Magnus, Christy Mag Uidhir, *Judging Covers*

Cover versions form a loose but identifiable category of tracks and performances. We distinguish four kinds of covers and argue that they mark important differences in the modes of evaluation that are possible or appropriate for each: mimic covers, which aim merely to echo the canonical track; rendition covers, which change the sound of the canonical track; transformative covers, which diverge so much as to instantiate a distinct, albeit derivative song; and referential covers, which not only instantiate a distinct song, but for which the new song is in part about the original song. In order to allow for the very possibility of transformative and referential covers, we argue that a cover is characterized by relation to a canonical track rather than merely by being a new instance of a song that had been recorded previously.

Discussion

Noël Carroll, *Rough Heroes: A Response to A.W. Eaton*

A.W. Eaton, *Reply to Carroll: The Artistic Value of a Particular Kind of Moral Flaw*

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<http://onlinelibrary.wiley.com/doi/10.1111/jaac.2014.72.issue-1/issuetoc>

Nick Zangwill, *Music, Metaphor, and Aesthetic Concepts*

The aesthetic realist interprets many descriptions of music as metaphorical descriptions of aesthetic properties of music. I argue that aesthetic realism requires that nonaesthetic words are used to express both aesthetic and nonaesthetic concepts. But having distinguished the concepts, some plausible account must be given of their relation. A causal account of the relation between the possession of aesthetic and nonaesthetic concepts provides this, since the concepts are distinct but connected. I explore and defend this account. I consider the conditions of aesthetic concept possession and also the appropriation of nonaesthetic words in aesthetic descriptions.

Luke Manning, *Real Representation of Fictional Objects*

Assuming there are fictional objects, what sorts of properties do they have? Intuitively, most of their properties involve being represented—appearing in works of fiction, being depicted as clever, being portrayed by actors, being admired or feared, and so on. But several philosophers, including Saul Kripke,

Peter van Inwagen, Kendall Walton, and Amie Thomasson, argue that even if there are fictional objects, they are not really represented in some or all of these cases. I reconstruct four kinds of arguments for this unexpected conclusion; they concern the semantics of names, pragmatic force, creation, and representations' qualitative content. But I find all the arguments flawed. I then argue for the contrary, employing a new perspective: representation of fictional objects begins with the works of fiction that originate them. A work of fiction represents its "native" objects because our culture bestows that property on it (and on other works of fiction). I sketch conditions for such property bestowal and argue that they are satisfied in this case.

Katerina Deligiorgi, *The Pleasures of Contra-purposiveness: Kant, the Sublime, and Being Human*

Serious doubts have been raised about the coherence of theories of the sublime and the usefulness of the concept. By contrast, the sublime is increasingly studied as a key function in Kant's moral psychology and in his ethics. This article combines methodological conservatism, approaching the topic from within Kant's discussion of aesthetic judgment, with reconstruction of a conception of human agency that is tenable on Kantian grounds. I argue that a coherent theory of the sublime is possible and useful, and the experience of the sublime is significant for our self-conception as agents. However, the chief interest in the sublime is not moral.

Gianluca Consoli, *The Emergence of the Modern Mind: An Evolutionary Perspective on Aesthetic Experience*

On the basis of archaeological data and cognitive research, this article proposes an evolutionary story about aesthetic experience, arguing three intertwined theses. Aesthetic experience is adaptive; that is, it represents a specific implementation of the epistemic goal of knowing. It refunctionalizes antecedents and precursors: play and dreaming, technology and the ability to manipulate, and proto-aesthetic elements and aesthetic preferences. Mind and aesthetic experience co-evolve; that is, aesthetic experience requires mind reading and metacognition, and it helps them to reach their advanced metarepresentational architecture.

Rafe Mcgregor, *Cinematic Philosophy: Experiential Affirmation in Memento*

This article demonstrates that *Memento* (Christopher Nolan, 2000) meets both conditions of Paisley Livingston's bold thesis of cinema as philosophy. I delineate my argument in terms of Aaron Smuts's clarifications of Livingston's conditions. The results condition, which is concerned with the nature of the philosophical content, is developed in relation to Berys Gaut's conception of narrational confirmation, which I designate 'experiential affirmation.' Because experiential affirmation is a function of cinematic depiction, it meets Livingston's means condition, which is concerned with the capacities of the medium or art form. I address two objections to my argument and conclude with a brief commentary on the implications for the broader relationship between film and philosophy.

Sonia Sedivy, *Art from a Wittgensteinian Perspective: Constitutive Norms in Context*

This article offers a detailed textual reexamination of the 'family resemblance' passages to reconsider their implications for understanding art. The reassessment takes into account their broader context in the *Philosophical Investigations*, including the rule following considerations, and draws on a realist interpretive framework associated principally with the work of Cavell, Diamond, McDowell, and Putnam. Wittgensteinian "realism with a human face" helps us discern that the primary issue is not whether certain concepts are definable, posing a stark opposition between essentialism and its denial about kinds such as language or games. What is at issue is keeping uses of language in view in their variety and their broader life contexts. Focus on rules suggests more broadly that norms and values inhere in practices and play a constitutive role in determining the entities integral to those practices. From this perspective, a Wittgensteinian framework explains art as locally overlapping practices, each with their own constitutive norms and values for the works integral to them. What makes something art has normative force specific to a practice. This recognizes the historically contingent nature of art practices in a way that relational definitions or disjunctive 'cluster' explanations do not.

Rossen Ventsislavov, *Idle Arts: Reconsidering the Curator*

In this article, I propose a way for philosophical aesthetics to make sense of the curator's work and specifically its claim to creativity and value making. My thesis is that selecting art should be thought of as a fine art in itself. This thesis, in various formulations, has been a source of controversy for art historians, critics, and theorists for more than a century. Even though philosophers have barely addressed the issue, philosophical aesthetics has been complicit in the prevalent modes of resistance. The unspoken reason that various figures of the artworld find it problematic to identify curators as artists is that the divisions of labor they protect are inherently normative. The inadvertent application of this normativity in equal measure affects curators who style themselves as artists. I offer a critique of the historical and philosophical underpinnings of this normative picture, which sets the stage for a reconsideration of curatorship and its stake on a place among the rest of the fine arts.

- Priyanka Basu, *Ideal and material ornament: rethinking the "beginnings" and history of art*
- Colleen Becker, *Aby Warburg's Pathosformel as methodological paradigm*
- Rex Butler and A.D.S. Donaldson, *Surrealism and Australia: towards a world history of Surrealism*
- A.A. Donohue, *History and the Historian of Classical Art*
- Antoinette Friedenthal, *John Smith, his Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters (1829–1842) and the "stigma of PICTURE DEALER"*
- Carolyn C. Guile, *Winckelmann in Poland: An Eighteenth-Century Response to the "History of the Art of Antiquity"*
- Christopher P. Heuer, *"Hundreds of eyes": Beyond Beholding in Riegl's "Jakob van Ruysdael" (1902)*
- Vlad Ionescu, *The rigorous and the vague: aesthetics and art history in Riegl, Wölfflin and Worringer*
- Emmanouil Kalkanis, *The "Meidias" hydria: a visual and textual journey of a Greek vase in the history of art of antiquity (c. 1770s–1840s)*
- Kwame Amoah Labi, *Afro-Ghanaian influences in Ghanaian paintings*
- Branko Mitrović, *Romantic worldview as a narcissistic construct*
- Parjanya Sen, *"Gaur as 'Monument": The Making of an Archive and Tropes of Memorializing Buildings and objects — the Rococo and after*
- Kristel Smentek, *Introduction. Buildings and objects: the Rococo and after*
- Jean-François Bédard, *Beds and thrones: the reform of aulic space in late eighteenth-century France*
- Alexis H. Cohen, *Domestic utility and useful lines: Jean-Charles Krafft's and Thomas Hope's outlines*
- Michael Yonan, *Material transformations: thinking about objects and spaces at the Wieskirche Irish art histories*
- Niamh NicGhabhann, *Introductory essay: writing Irish art histories*
- Mary Jane Boland, *A troublesome "genre"? Histories, definitions and perceptions of paintings of everyday life from early nineteenth-century Ireland*
- Riann Coulter, *John Hewitt: Creating a Canon of Ulster Art*
- Gabriel Gee, *The catalogues of the Orchard Gallery: a contribution to critical and historical discourses in Northern Ireland, 1978-2003*
- Nicholas E. Johnson, *Performative Criticism: Samuel Beckett and Georges Duthuit*
- Róisín Kennedy, *The Irish Imagination 1971 – Stereotype or Strategy*
- Una Walker, *The Scandinavian Report: its origins and impact on the Kilkenny Design Workshops*
- To what end? Eschatology in art historiography*
- Jeanne-Marie Musto, *To what end? Eschatology in art historiography*
- Robert Born, *World Art Histories and the Cold War*
- Benjamin Harvey, *The rest is silence: the senses of Roger Fry's endings*

Henrik Karge, *Projecting the future in German art historiography of the nineteenth century: Franz Kugler, Karl Schnaase, and Gottfried Semper*

David O'Brien, *Delacroix, Chenavard, and the End of History*

Travelling Artists in Medieval and Renaissance Europe

Sandra Cardarelli, *Travelling Artists in Medieval and Renaissance Europe: An Introduction*

Sandra Cardarelli, *Antonio Ghini and Andrea di Francesco Guardi: Two 15th-century Tuscan Artists in the Service of Local Governments*

Katja Fält, *Locality, nation and the 'primitive' – notions about the identities of late medieval non-professional wall painters in Finnish historiography from 1880 to 1940*

Michelle Moseley-Christian, *Confluence of Costume, Cartography and Early Modern European Chorography*

Cinzia Maria Sicca, *Vasari's Vite and Italian artists in sixteenth-century England*

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The Archives Issue

Basel Abbas, Ruanne Abou-Rahme, (in conversation with Tom Holert), *The Archival Multitude*

Previously ascribed the position of meta-archivist in a culture marked by remembrance and retro-vision, the contemporary artist has been relocated arguably by today's radical distribution of archival activity in and by the practices and technologies of social media. This conversation with Basel Abbas and Ruanne Abou-Rahme, two young audiovisual practitioners from Palestine, reveals some of the reasons behind this reconfiguration of the archival in its relation to the arts. Reflecting upon the emergence of an 'archival multitude' in North Africa and the Middle East during the past few years, Abbas and Abou-Rahme discuss the necessity of actively assessing the networked archives of the digital realm, thereby entailing significant shifts of their own artistic methodology.

Susan Pui San Lok, *RoCH Fans and Legends (Entries)*

Marquard Smith, *Theses on the Philosophy of History: The Work of Research in the Age of Digital Searchability and Distributability*

What is it to conduct research in the second decade of the 21st century? What is the nature (or what are the modalities) of the work that we as researchers do? What is research as a praxis? And how have recent shifts in paradigms of knowledge generation and distribution – especially around the archive and the Internet, and the Internet as archival – transformed profoundly what we as researchers do, how we do it, and in fact even our very capacity to do it? In this article, I begin from the idea of research as a praxis, and from the figure of the researcher as a locus for the discovery of knowledges by way of acts of searching and gathering. In 15 theses I engage critically with challenges raised recently for the idea of 'history' as a form of knowledge by our own épistémè of re-search; one whose conditions and conditions of possibility are delineated by the emergence of our late capitalist global algorithmic knowledge economy, and the Internet with its distinct operations of searchability and distributability. Because this is our present moment's épistémè of re-search, I argue that our being in thrall of the archive has dangerous future consequences: in fact it is perilous for the very idea of the future itself as a category of historical time. Concerned by this situation and thus responding forcefully to it, in offering a few grains of dissent I will 'look with care' at how we might navigate our way fractiously and thus productively through such a predicament.

Uriel Orlow, *Archives of Stone, Archives of Air*

Chris Horrocks, *Disinterring the Present: Science Fiction, Media Technology and the Ends of the Archive*

This article examines the relationship between the actual and fictional archive and science fiction. It highlights the role of technological obsolescence and anachronism as it appears in the writing of JG Ballard and Jacques Derrida in order to argue that the process of media transition, destruction and disinterment are integral to representations of the imaginary archive. The author examines Derrida's deconstruction of Freud's archive in order to identify his use of 'retrospective science fiction' and underline the term's importance in addressing media transition in relation to the archive. It then takes the archived remains of Ballard's unfinished short story in the *Vermilion Sands* collection to link the

phenomenology of writing technology with processes of collecting, construction, disinterment and destruction. It concludes that Derrida's retrospective science-fiction model might be reversed to consider the archive in terms of its post-archival function.

Shezad Dawood, *Piercing Brightness as an Exploration of the An-archic Imaginary (in conversation with Mark Bartlett)*

Over the summer of 2011, Shezad Dawood went into production on his first feature film: *Piercing Brightness*, in Preston, Lancashire, in the North-West of England, after two years of research in the city, and in wider networks and archives suggested by this initial research. Interested in any case in the interplay between existing and self-created archives, for the artist the project became a way to explore the hybrid and allegorical potential of overlapping different film and video formats and different sets of meanings. As an additional layer, and based on Dawood's interest in how artist's film was and might be read between cinema and gallery, Dawood also made two additional 'cuts' of *Piercing Brightness*: *Trailer*, a 15-minute version for gallery installation (that plays with the semantics of cinema, yet altering and transferring them to the gallery), and a special 40-minute version, only to be performed with a live score by Acid Mothers Temple, or Alexander Tucker's Decompressed Orchestra (playing with Dawood's interest in both expanded cinema and improvised music).

Sas Mays, *Between Pandora and Diogenes: Fox Talbot and the Gender of Archives*

Critical attention to Talbot has as yet failed to account with methodological consistency for a specific and significant way in which the archive figures as a symbolic object in his work and thought – for the way in which his understanding of visual and textual media acquires a kind of unity determined by the association of a series of terms: archiving, endlessness, and femininity. This article reconsiders key images and texts in Talbot's work in order to re-contextualise his practices within the symbolic logic of the archive, and thus within a number of long-term transitions that concern the political, cultural, and technological spheres of later 19th-century British culture. Through this attention, and in the context of the rise of cultural and academic interest in technology and memory, the argument redefines existing historical and theoretical understanding of the gender politics of archive.

Nina Lager Vestberg, *Ordering, Searching, Finding*

The functions of an archive depend on the medium in which its holdings are recorded; the material on which they are inscribed; the location in which the materials are stored, and the system of order in which all of these elements are configured. Digital technology enables archives to be organized in new and multiple ways, according to the principles of what Weinberger calls a 'new digital disorder' in his 2007 book, *Everything Is Miscellaneous: The Power of the New Digital Disorder*. This article asks how different archival orders affect the work of research by examining experiences of searching both the analogue and digital incarnations of two important art historical collections: the Photographic Collection of the Warburg Library and the Conway Library at the Courtauld Institute of Art. It questions the idea that particular ways of ordering an archive are necessarily tied to specific media or forms of materiality.

Gary Hall, *The Unbound Book: Academic Publishing in the Age of the Infinite Archive*

Thanks to open access and the likes of Blurb, Issuu, Scribd, Kindle Direct Publishing, iBooks Author and AAAAARG.org, publishing a book is something nearly everyone can do today in a matter of minutes. Yet what is most interesting about electronic publishing is not so much that bringing out a book is becoming more like blogging or vanity publication, with authority and certification provided as much by an author's reputation or readership, or the number of times a text is visited, downloaded, cited, referenced, linked to, blogged about, tagged, bookmarked, ranked, rated or 'liked', as it is by conventional peer-review or the prestige of the press. All of those criteria still rest upon and retain fairly conventional notions of the book, the author, publication and so on. Far more interesting is the way certain developments in electronic publishing contain at least the potential for us to perceive the book as something that is not completely fixed, stable and unified, with definite limits and clear material edges, but as liquid and living, open to being continually and collaboratively written, edited, annotated, critiqued, updated, shared, supplemented, revised, re-ordered, reiterated and reimagined. So much so that, as some have indeed suggested, perhaps soon we will no longer call such things books at all, e- or otherwise. On the other hand, perhaps 'book' is as good a name as any since – as examples as apparently different as the Bible and Shakespeare's First Folio show – books, historically, have always been liquid and living: electronic publishing has simply helped make us more aware of the fact.

Trevor Paglen, *The Last Pictures*

Giovanni Lista, *La Biennale de Venise et l'Art avec la majuscule*
François Derivery, *Figuration narrative et figuration critique*
Emanuel Landolt, *Un linguistic turn en Union soviétique ? Le groupe « Actions collectives » et Andrej Monastyrski*
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Dossier, *Ateliers de curiosité*
Étienne Cornevin, *Introduction latérale aux nouvelles merveilles d'artistes alicéens*
Albert Marencin, *L'invention du pata-surréalisme*
Rudolf Fila, *Peintre essayiste I et Peintre essayiste II*
Rudolf Fila, *Aphorismes*
Otis Laubert, *De la brocante considérée comme un des beaux-arts*
MäkSorgsky, *Portrait de l'artiste en chien truffier*
Klára& Milan Bockay, *La nostalgique futuriste & le faussaire platonicien*
Peter Zajac, [*le Biedermeier baroquisé de KláraBockayova*]
Rudolf Fila, [*La radicalité sans bruit de Milan Bockay*]
Hermann Krankwein, *Plus moins vite ! Moins plus vite !*
Igor Minárik& Eva Cisárová-Mináriková, *Le grand jeu des mondes parallèles & la tapisserie à voyager dans le temps*
Rudolf Fila, [*l'atomisme cosmique d'Igor Minárik*]
Peter Zajac, [*Les tapisserhybrides d'Eva Mináriková*]
Étienne Cornevin, *Chaosmos*
Daniel Fischer, *Peindre pour rendre visible*
Hermann Krankwein, *Hommage à la folie du courage*
Rudolf Fila, *Tentative de portrait d'une personnalité : Josef Váchal*
Étienne Cornevin, *Du bizarre un démon et la splendeur des antélivres*
Rudolf Fila, *Celui qui harmonise les éléments : JiríKolár*
Rudolf Fila, *Tout ce qui se cache sous le nom de Ladislav Novák de Trebic*
Jan Svankmajer, *Les derniers gardiens de phare*
Jan Svankmajer, *Le toucher et la vue*
Hermann Krankwein, *L'imagination au pouvoir*
MäkSorgsky, *Non tableaux d'une exposition (FrantisekSkála)*
Hermann Krankwein, *Celle qui fantastique (XeniaHoffmeister)*

Esthétique des jeux vidéo

Dossier

Sébastien Genvo, Penser les évolutions des jeux vidéo au prisme des processus de ludicisation

Stello Bonhomme, *L'image performée*

Fanny Georges, *La métaphore du Moi-Peau comme processus d'immersion dans le jeu vidéo*

Raphaël Koster, *Le Jeu vidéo comme manière d'être au monde*

David Jérôme, *L'esthétique de Fumito Ueda*

Marie-Laure Ryan, *Towards a poetics of Intercative Narrative (traduction française)*

Sophie Solnychkine, *Architecture et jeux vidéo*

Bérénice Bonhomme, *Comment le cinéma cite les jeux vidéo*

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Noel Carroll, *Arts, émotion et Évolution (Trad. G. Chevallier et C. Talon-Hugon)*

Sandrine Darsel, *Le paradoxe de l'art conceptuel*

Jerrold Levinson, *La chanson populaire comme microcosme moral : les leçons de vie des standards de jazz (Trad. G. Chevallier et C. Talon-Hugon)*

Craig Owens, *La photographie en abyme (Trad. E. Athanassopoulos)*

Pourquoi l'Opéra?

Articles

Solveig Serre, *L'opéra entre incarnation et représentation. Quelques éléments d'un système poético-politique*

Jacqueline Waeber, *Le mélodrame au-delà de l'opéra. Sur le Pygmalion de Rousseau*

Jacques-Olivier Bégot, *Une œuvre impossible ? Opéra et tragédie dans les écrits théoriques de Wagner*

Agnès Gayraud, *Adorno et le cercle magique de l'opéra. Critique et sauvetage du Freischütz au Trésor de Joe l'Indien*

Aude Ameille, *Mort et renaissance de l'opéra dans la seconde moitié du XXe siècle en Europe occidentale*

Lambert Dousson, *Politique de la voix archivée. Sur les opéras vidéo documentaires de Steve Reich*

Peter Kivy, *La parole, le chant et la transparence du médium : note sur la métaphysique de l'opéra*

Maud Pouradier, *L'opéra est-il une œuvre musicale ?*

Christina Barbato, *L'opéra sur la scène contemporaine. Du décalage entre le temps de la composition et le temps de la réception*

Leyli Daryoush, *L'opéra ou l'émancipation du corps*

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Japanese Aesthetics

Colleen Fitzpatrick, *Where the butterfly meets the moth: An interview with Graham Parkes*

A native of Glasgow, Graham Parkes taught Asian and comparative philosophy at the University of Hawaii for thirty years before moving to Cork, in Ireland, in July 2008. His research interests are intercultural philosophy (Continental European and East-Asian), environmental philosophy, and philosophies of art and film.

Autumn Sharkey, *Not lost in translation: Using Takemitsu's Equinox for solo classical guitar to explain why cultural relativity isn't always relevant*

This article considers how Tōru Takemitsu's composition Equinox (1995) for solo classical guitar can be interpreted without a referential structure external to the individual's interaction with the score. Examining elements of the composers intended realization which are made explicit and implicit in the score, it is hypothesised that the performer is able to bring their individual structure of cultural context which they bring to the score and arrive at an interpretation authentic to the composers intention.

Tomoe Nakamura, *Nishi Amane's response to European Dualism*

The Japanese philosopher Nishi Amane created a number of translations of European philosophical terminologies currently in use both in Japan and China and attempted to reconcile European philosophy and traditional Japanese thought. The special focus of this article lies in addressing how Nishi attempted to reconcile the differences between Western Europe and Japan from a perspective of epistemological aesthetics. It clarifies how Nishi confronted the differences of epistemological concepts between the forms of philosophy on which he drew and how he attempted to reconcile them. This is done by articulating Nishi's creation of translations with its philosophical roots and examining his development of traditional ideas, the concept of 'the way' in particular, as a response to European dualism.

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http://www.tandfonline.com/toc/twim20/current#.Uu6UL_bNmL0

New perspectives on ekphrasis

Robert J. Watson, *"I wanted them to breathe between my sentences": the place of Paul Cézanne's Card Players in Colette Fellous's postcolonial life-writing*

Born to a Jewish family in Tunisia in 1950 near the end of the French Protectorate, Colette Fellous grew up among multiple worlds. Educated entirely in French, her parents passed on only fragments of a disappearing Judeo-Arab past. Her autobiographical works return incessantly to the family's apartment and daily life, focusing on everyday objects which bridge family history and History writ large. This article analyzes her relationship with the most frequently recurring of these objects, a reproduction of Paul Cézanne's Card Players that hung in the middle of the Fellous home. Through a complex play of verbal

and visual, Fellous constantly destabilizes the traditional ekphrastic scenario through an emphasis on silence, fragmentation, and chance. Imagining the Card Players as surrogate parents in a colonial family romance, she uses card playing itself as a metaphor for memory. Hence, the relationship between author, reader, and image becomes multi-layered, with each partner in the game continually drawing memories.

Zoë Roth, *Vita brevis, ars longa: ekphrasis, the art object, and the consumption of the subject in Henry James and Michel Houellebecq*

In Henry James's *The Wings of the Dove* and Michel Houellebecq's *La Carte et le territoire*, the art object serves a double function: it encapsulates the materiality of the object and the signification of art, referring to both its aesthetic existence and its commodity status. On the one hand, it stands for observable commodity structures. On the other hand, it organises the affective impressions and thoughts that pass between characters, allowing meaning to circulate via the look in James, or artistic perspective in Houellebecq. As both object and art, the art object is entangled in commodified, libidinal, heuristic, and metaphysical economies. Both James and Houellebecq employ ekphrasis to formally frame the art object's role, critiquing free-market liberalism's commodification of human relationships and its reification of subjects into consumable objects. Ekphrasis also locates the art object vis-à-vis particular ways of seeing, which mirror the way in which subjective relations are structured through the manner we see and perceive others and how, in turn, our moral or ethical responses are shaped by this 'gaze'. In this article, the author hopes to illuminate how ekphrasis recursively poses an ethical question about the economies of consumption, which objectify subjects in the texts and frame their relations to each other.

Michael Squire, *Ekphrasis at the forge and the forging of ekphrasis: the 'shield of Achilles' in Graeco-Roman word and image*

The Homeric description of the shield of Achilles (*Iliad* 18.478–608) is Western literature's earliest and most influential attempt to evoke images in words. This article examines the passage anew, demonstrating not only its paradigmatic concern with the collaborative and competing resources of word and picture, but also its significance in forging ideas about ekphrasis in the ancient world. By revisiting the passage and subsequent Graeco-Roman responses to it, the study analyses the complex ways in which Homeric epic figured and described image–text relations. At the same time, the article uses the reception of the passage among subsequent writers and artists to showcase the sophistication with which ancient critical traditions theorised ekphrasis at large.

Ashley Lazevnick, *Impossible descriptions in Mina Loy and Constantin Brancusi's Golden Bird*

Mina Loy's poem 'Brancusi's *Golden Bird*' and Brancusi's photograph of his *Golden Bird* (1919) appear together in the 1922 issue of *The Dial* magazine, a literary and arts journal. Their interaction is the foundation of this study. The poem is concerned with a photograph of a sculpture and its formal and associative connotations. When the poem was published in 1922, the inclusion of image and text in magazines was becoming an important form of artistic interpretation. Layout design was fundamental to generating meaning in those journals. Ekphrastic theory and photographic history enrich an understanding of this interaction. Ultimately, the value of this synthesis is found in their similar, though distinctive, modernist approaches and their ultimate concern for the experience of the viewer.

Sally Minogue, Andrew Palmer, 'Horrors Here Smile': the poem, the photograph and the punctum

Photography is an elegiac art, a twilight art. Most subjects photographed are, just by virtue of being photographed, touched with pathos. ... All photographs are memento mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt.

Bethany J. Smith, *Ekphrasis and the ethics of exchange in Eavan Boland's Domestic Violence*

This essay considers how ekphrasis in Eavan Boland's most recent volume of poetry, *Domestic Violence*, challenges contemporary assumptions about the abstract, antagonistic nature of ekphrasis. By taking ekphrasis out the museum context, her poetry explores how the dynamic between art and spatial context outside of the museum — in the newspaper, at the kitchen table, at the excavation site — recovers areas of meaning based on relational exchange that are often obscured in the modern gallery setting. Boland's liminal position between poetic and visual space charges ekphrastic exchange with ethical, potentially transformative significance, and challenges the antagonistic post-Romantic power struggle that dominates theories about the relationship between writing and the visual arts. The title phrase of the volume, "domestic violence," suggests the inter-art conflict often characteristic of ekphrasis — as well as the domestic conflict on so many different levels in Ireland — but the immediacy of the term also suggests the need for change, a necessary intervention, and at best the re-imagining of a relationship. Boland's ekphrasis re-imagines the relationship between word and image just as she re-evaluates her own relation to violence in Ireland. Boland's continual reimagining of the ethical space her poetry inhabits has allowed her work to challenge a long tradition of abstracting the ekphrastic situation from its ethical

roots and affirms the continued power of ekphrasis as a mode of poetic imagination capable of responding to real suffering faced by individuals and communities in Ireland and beyond.

Monique Tschofen, *Drawing out a new image of thought: Anne Carson's radical ekphrasis*

This paper examines a poem written by Anne Carson in 1999 in response to a drawing by artist Betty Goodwin titled *Seated Figure with Red Angle* (1988). The critical issue both artist and poet explore is interrogation. For Goodwin, interrogation relates to the history of torture, forced disappearances and other state-perpetuated atrocities. Torture is not an overt theme in Carson's poem but it remains central to the poem's broader exploration of the meanings of interrogation as a mode by which Western culture has sought knowledge, truth, and certainty, which have as their stakes the objectification of others. Arguing that the poem retrieves a connection between the notion of truth (*alēthēia*) and the ancient Greek practice of *basanos* — or truth by torture — the paper explores the formal strategies the poem uses to challenge the legacy of rationalist epistemology. Like Goodwin, Carson evokes and then refuses the grid-like structures of containment of syntax and sense. She also refuses to subject her words' visual other to an interrogation by refusing to picture the picture; she will not frame, name, or make the image speak. Referring to the writings of Antonin Artaud, Gilles Deleuze praises the capacity of art to offer "a new image of thought."

This paper shows how, in refusing representation as its central operational mode, the poem reaches "to the edge of the thinkable" to demonstrate art's capacity to offer its own uncertain form of thinking that, in its dynamism, provisionality, and conditionality, brings into being "that which does not yet exist." 2 In so doing, Carson's poem draws on and draws out interrelationships that heal the subject-object split Goodwin's art evokes.

Gabrielle Bersier, *The art of ekphrastic subversion: Goethe's optical iconotexts*

The essay focuses on three ekphrastic scenes in Goethe's *Elective Affinities* (*Die Wahlverwandtschaften*) and *Wilhelm Meister's Journeyman Years* (*Wilhelm Meisters Wanderjahre*) written in response to the famous "Painting Descriptions" ("Gemäldebeschreibungen") of Friedrich Schlegel's *Europa journal* that had not only hastened the notorious defection of the German Nazarene movement from neoclassicism, but also challenged Lessing's *Laocoon* boundary between verbal and visual signs. The mixture of optical and rhetorical devices analyzed in Goethe's word-image hybrids reveals how the narrator teamed up with the scientist of *Color Theory* (*Zur Farbenlehre*) to invoke the iconographic scenes of the "Painting Descriptions," in order to diffuse and subvert their doctrinal poetological purport.

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http://www.tandfonline.com/toc/twim20/current#.Uu6UL_bNmL0

Renato Rodrigues Da Silva, *Ferreira Gullar's non-object, or how neoconcrete poetry became one with the world*

Ferreira Gullar (b. 1930) was fundamental to neoconcretism, which was an avant-garde movement that occurred in Rio de Janeiro between 1959 and 1965. His participation in this movement has not been fully analyzed yet. This fact results from the incipient knowledge of his neoconcrete works, since the academic organization of the fields of literary studies and art history in Brazil does not allow the understanding of his interdisciplinary approach to poetry. Whereas literary critics focus on his more traditional poetic production, art historians consider the criticism independently, neglecting that he remained a poet through and through. The objective of this article, therefore, is to conduct an integrated analysis of Gullar's early output, considering the relationship between his art writing and experimental poetry, which intended to overcome conventional media to materialize a pure expression. Thus, it examines the writings on the non-object, as well as his experimental output, which consists of the concrete and neoconcrete poems, besides the series of Livros-Poema and Poemas Espaciais and the installation Poema Enterrado.

Shira Brisman, *The image that wants to be read: an invitation for interpretation in a drawing by Albrecht Dürer*

A drawing by Albrecht Dürer in the Musée des Beaux Arts in Rennes depicts angels and devils recording the thoughts of the virtuous and the sinful. In the foreground of the image, a cluster of angels hold forth a sign, on which is written the injunction, "here write what you wish." These words have been considered as evidence of an inter-artistic dialogue aimed at a collaborator, and as a direct address from the artist to the viewer. This article considers another possibility: that the drawing was intended as a gift, characteristic of the witty exchanges between Albrecht Dürer and his friend, Lazarus Spengler. Invitations to interpretation were not only transmitted from artists to close confidants, but also from artists to anonymous viewers through the medium of prints, which invited textual markings by their owners and occasions for viewer responses to the messages contained within.

Paul Smith, *'Between a thing and a thought': syntax, twofoldness, and the wisdom of the Ancients*

This article offers an alternative to Richard Wollheim's argument that our perceptual experience of a picture is 'twofold' because we see what it represents 'in' its 'marked surface'. It is argued instead that we only see a picture's immaterial 'image' in wholly virtual syntactic structures which we must extract from this surface. What syntactic structure is, and how it can be disaggregated from the marks that carry it, is examined. So too is how marks resolve into syntax, and how, when they do not, they contribute to pictorial meaning. A case is made that a picture's marked surface, syntax, and meaning each has its own particular structure, but that we can use any one of these to grasp either of the others. The article ends with a consideration of how the emerging meaning of a picture can inform our sense of its syntax. Throughout it refers to works by the 'Ancients', Samuel Palmer and Edward Calvert, because these demonstrate a clear practical concern with the potential of separate marks to generate complex syntactic structures. The title is taken from a remark of Palmer's.

Ivan Drpić, *Painter as scribe: artistic identity and the arts of graphē in late Byzantium*

The article investigates several instances in which Late Byzantine fresco-painters adopted a strategy of self-presentation associated specifically with scribes. The painter John in the church of Saint Demetrios at Peć, Kosovo (early 1320s), the painter Leontios in the church of the Virgin *tou Arakos* at Lagoudera, Cyprus (mid-fourteenth century), the painter Makarios in the church of the Dormition at Ljubostinja, Serbia (between 1406 and 1408), and most likely also the painter Michael Astrapas in the church of the Virgin *Peribleptos* at Ohrid, Macedonia (1294/1295), signed their works in Greek by using formulae of the type commonly found in scribal subscriptions. Through the choice of colophon-like signatures, these painters consciously styled themselves as scribes. The article explores this self-identifying gesture by placing it against the background of Byzantine ideas about painting and writing, the two arts of *graphē*, and the social prestige and cultural value attached to each of them. It is argued that the assertion of the affinity between painting and pencraft, which underlies the notion of painter-as-scribe, did more than simply rehearse the centuries-old argument about the equivalence of words and pictures. Rather, it proclaimed the authority of the painter's art and affirmed its elevated status among human pursuits and, more specifically, its participation in the privileged domain of *logos*.

Tania Costa Tribe, *Slavery to Hiroshima and beyond: African-American art and the apocalypse*

In his book of poems *God's Trombones* (1927), James Weldon Johnson revealed his debt to Black preachers, whose powers of oratory and apocalyptic beliefs were conveyed in sermons that he remembered from childhood. Congregations had been 'moved to ecstasy' by visions of an anthropomorphic God and a belief in a millennial order that offered solace and strength in dealing with the abuses of the slave condition. Such values had also been put across in direct and unmediated visual language in two quilts by Harriet Powers expressing her visionary gaze and her belief that human beings are at the mercy of both cosmic circumstances and divine intervention. Clothed in consciously aesthetic overtones, the same faith in millennial redemption permeated Johnson's poems and Aaron Douglas's visual interpretation of them, providing a paradigm for Harlem Renaissance 'New Negro' aesthetics, as seen in the work of William H. Johnson and Archibald Motley, for instance. The conceptual world embodied in Harriet Powers's quilts remained a cornerstone of the African-American experience throughout the twentieth century. As the social circumstances of African-Americans began to change in the 1960s, the use of such biblical texts also changed, to endow a much wider range of human experiences with meaning. Particularly in his later work, Jacob Lawrence extended his apocalyptic concerns beyond immediate racial questions to concentrate on wider ethical issues, including environmental ones, making them relevant to humankind as a whole.

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http://www.meiner.de/index.php?cPath=4_38&content=recherche&katseite=1

Steffen Siegel, *Ich sehe was, was du nicht siehst – Zur Auflösung des Bildes*

Thomas Khurana, *Schema und Bild – Kant, Heidegger und das Verhältnis von Repräsentation und Abstraktion*

Christian Krüger, *Die Produktivität der Kunst – Der poetische Charakter der Kunst nach Ernst Cassirer*

Gerson Reuter, *Musik ohne musikalische Gehalte – Warum auch nicht?*

Konstantinos Vassiliou, *Artistic Creativity and Human Evolution – Art Theory and the Work of André Leroi-Gourhan*

Daniel Krause, *Musikkritische Muster – Zur Rhetorik der Rezensionsprosa*

Konrad Lotter, *Ästhetik des Südens – Ästhetik des Nordens. Anmerkungen zur Klimatheorie der Kunst*